John L. Golden Discusses Stage Conditions

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

JUNE 30, 1917 PRICE TEN CENTS

MARSHALL NEILAN

Introducing Russian Literature in Pictures

THIS WEEK'S MIRROR COVER

First as an actor and later as a director, Marshall Neilan, the subject of this week's cover, has won renown in the field of motion pictures. He was a leading man for the Biograph company when that organization was in its prime; later he filled the same position with other concerns prominent in the early regime of photoplays, and then joined the Lasky company, with which he was starred in "The Country Boy." He also played opposite Mary Pickford in "Madame Butterfly," "A Girl of Yesterday" and "Rags," and opposite Marguerite Clark in "Mice and Men."

During his years of studio experience Mr. Neilan made a careful study of photoplay production with a view to qualifying as a director. Having won the confidence of the Lasky management, he was entrusted with the making of pictures such as "The Prince Chap," "The Country That God Forgot," "Tides of Barnegat," "The Silent Partner," "The Girl at Home," and "Freckles."

"The Bottle Imp," which received such favorable comment throughout the country, was his most recent success. At present he is directing Mary Pickford for Artcraft and has signed for two years more with the Lasky-Famous Players Corporation to direct Paramount and Artcraft productions.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, JUNE 30, 1917 — No. 2010

FOUR YEARS OF PICTURE SERIALS

Development of This Form of Entertainment Has Been Phenomenal—Pathe an Important Factor in the Advancement of the Continued Story—A Boon to Small Theaters—How General Film, Mutual and Universal Have Profited

The film serial is exactly four years old. Rather a husky infant for its age! In these four years the serial has made many screen fortunes and brought a score of players into fame. One organization in particular, Pathe Freres, essentially owes its American success to the serial.

Unusual interest centers in the serial just now because Paramount interests have purchased a serial production, thus breaking all traditions. It was written by H. M. Horkheimer, and has Kathleen Clifford, long known for her masculine impersonations in vaudeville, as its star. What Paramount intends to do with the serial is just now one of the much discussed things in the screen world.

But to turn from the present to the past. The first film serial to be released in America—and as far as known anywhere in the world—was "The Adventures of Kathleen," starring Kathleen Williams and produced by Selig. The first installment of "The Adventures of Kathleen" was released on May 8, 1913, by the General Film Company. The right of the Kathleen serial to first place may be disputed on the ground of technicalities. Late in 1912 Edison released "What Happened to Mary," starring Mary Fuller. "What Happened to Mary" was not a serial but a series—note the difference—but it was the first instance of the same character appearing through a number of productions. So much for history.

The development of the serial has largely been through the channels of Pathe, Mutual, General Film and Universal.

Pathe's Serial Flotilla

Pathe, for instance, has turned out a whole flotilla of serials. Starting with "The Perils of Pauline," starring Pearl White, we find "The Exploits of Elaine" and "The New Exploits of Elaine," both with Miss White; "Who Pays?" with Ruth Roland; "Neal of the Navy," with Lillian Lorraine; "The Adventures of Wallingford"; "The Red Circle," with Miss Roland; "The Iron Claw," with Miss White; "Who's Guilty?" with Anna Nilsson and Tom Moore; "The Grip of Evil," with Jackie Saunders; "The Shielding Shadow," with Grace Darmond, Ralph Kellard and Leon Bary; "Pearl of the Army," with Miss White; "Patria," with Mrs. Vernon Castle; "The Mystery of the Double Cross," with Mollie King; and "The Neglected Wife," with Miss Roland.

Everyone a Success

J. A. Berst, vice-president and general manager of Pathe Exchange, talked on the serial for THE DRAMATIC MIRROR. "Pathe has released fifteen serials and series," he said. "Every one has been successful, both from our standpoint and that of the exhibitors who played them. Some have been remarkably so. They are 'The Perils of Pauline,' 'The Exploits of Elaine,' 'Neal of the Navy,' 'The Red Circle,' 'The Iron Claw,' 'Patria' and 'The Neglected Wife,' which is now headed towards a substantial hit.

"Several of these pictures have made more than one million dollars, and Pathe is to-day, I feel safe in saying, supreme in the serial field. In answer to your question as to whether we intend to continue to release serials, I can answer emphatically in the affirmative and point to the results of the past, not only as reason enough for our doing so but as an indication of the kind of serials we will make in the future.

"Pearl White is coming on July 8 in 'The Fatal Ring' by George B. Seitz and Fred Jackson. In addition we have in course of production a serial, starring Mollie King and Creighton Hale, and work will commence immediately on one called 'The Hidden Hand,' by Arthur B. Reeve and Charles Logue, while another by the same author is soon to be started.

"This shows our belief in serials, which is based upon the knowledge that the small theaters, numbering eighty per cent. at least of the total of this country, cannot live without good serials, which assure good business regardless of weather, and on the fact that the immense circulation of the *Cosmopolitan Magazine*, *The Saturday Evening Post*, etc., was built in the first place through serial stories. We are, in a way, a publisher and we are taking a proven method of building our circulation."

Tarleton Winchester, head of the sales promotion department of Pathe, places "The Mystery of the Double Cross" as the foremost Pathe serial in points of direction and production. William Parke made the serial for Pathe.

The Essentials of a Serial

Mr. Winchester summed up the four essentials of a successful serial as: first, a beautiful heroine; second, a strong love interest; third, a strong suspense, not only from chapter to chapter but as a whole; fourth, a mystery, if possible. Commenting upon this last item, Mr. Winchester said: "Mystery shouldn't be forced into a serial story where it doesn't fit. But a strong carry-over interest should be there. The masked character is passing out. This sort of thing has been done to death. We have been seeking a new twist to this and we believe we have found it in the coming serial, 'The Hidden Hand.' This has, to my mind, a compelling mystery as to the identification of a person done in a new way."

"The serial," continued Mr. Winchester, "is absolutely necessary to the neighborhood theater. Most of the screen theaters of America are small houses. Statistics prove that. The serial spreads the cost of presenting a big star. The small exhibitor could not afford to present Pearl White for one night. It is a different question where the rental spreads over fifteen nights. It reduces other expenses, such as advertising, etc. The small exhibitor couldn't afford to advertise a big feature every night. On the other hand one splash covers a whole serial, keeps the people coming and paves the way for another serial. It aids the small theater.

"Just a word about the Pathe sales system. Our salesmen are on commission where others are on salary. Our men average from $75 to $100 a week, where others receive $35 and $40. Our men are essentially in business for themselves. It is up to them to make money for themselves—and Pathe. We take care that salesmen are not transferred. We teach to work up their territories. Pathe salesmen are not 'one call' men. They keep coming. It is part of their duties to help the exhibitors, to work up stunts, in fact, to do everything in their power to aid the theater manager.

(*Continued on page* 4)

AGREEING ON NEW CONTRACT FORM

Managers' and Actors' Committees Are Coming to Terms Acceptable to All Concerned

The United Managers' Protective Association and the Actors' Equity Association will, it is reported, reach an agreement to-day upon the question of a standardized contract covering the terms of employment of actors. A committee of managers, composed of Marc Klaw, Alf. Hayman, Sam H. Harris and Lee Shubert, will meet Francis Wilson, Edwin Arden, John Cope and Grant Stewart, representing the actors' organization. These committees met June 20 in the New York Theater building and discussed the features of the so-called equitable contract which the actors sponsor. So satisfactory was the result of this conference that it is expected no difficulty will be encountered by the committees in arriving at an agreement.

Any possibility that the actors will care longer to obtain a charter from the American Federation of Labor will, it is said, be dissipated by the managers' acceptance of a standardized contract. The actors had contemplated an alliance with federated labor as a means of improving their business relations before the coming compromise seemed feasible.

TAXING CABARETS FAIR TO THEATER

Managers Favor Proposed Addition to the War Revenue Bill

The plan of Congress to include in the War Revenue Bill a tax upon cabaret performances is regarded by theatrical managers as a particularly wholesome sign. In the first place it indicates that they will not be compelled to fear the competition of those restaurants, where cabarets are the rule, to such proportions next year as during the past three seasons. The proposed tax of 10 per cent. to be levied upon admission to cabarets, in addition to the higher prices of food made necessary by the war will tend, the managers believe, to cure the public of its increasingly exclusive admiration for restaurant entertainment, and will send it back to the natural and legitimate place of entertainment—the theater.

The cabaret has encroached more and more each year upon the domains of the theater to the great alarm of the managers. A restaurant entertainment which comprised in the beginning a few song and dance artists, finally grew during last season to the dimensions of musical revues and pageants, which, in many cases were as elaborately staged as pieces of a similar character on view in the theaters.

Perplexed at the growing competition the managers took the matter up with the Department of Licenses in an effort to bring to bay certain cabarets which were presenting essentially theatrical entertainment without being taxed for the same. Now, it is understood that no cabarets are operating in the city which do not pay a theatrical license tax. Despite the soaring prices of food, however, the cabarets continue, it is reported, to do a prosperous business.

Next fall a different aspect upon amusement conditions is expected by the managers. They are assuming that the more and more active participation of America in the war with its consequent regulation of food and its constant demands upon the purse strings of the people will show a more conservative attitude on the part of the public.

PUBLISHED ON THURSDAY

Owing to the holiday, July 4, the Mirror under date of July 7 will be placed on the news stands on Thursday of that week instead of Wednesday, as is customary.

Don't forget the Motion Picture Convention Number of the Mirror, dated July 14. In addition to up-to-the-minute news of the Convention it will contain special articles of exceptional value. Representation in this number means reaching every delegate at the Chicago Convention.

GATHERING AN INCOME FROM THREE FIELDS

John L. Golden, Manager, Playwright-Composer, Has No Reason to Complain of Hard Times—"Turn to the Right" a Surprising Success—One Song Returns a Small Fortune

Plutocracy in the theater is a strange though highly enjoyable paradox. Through the repeated assertions of countless biographers of deceased managers that theatrical enterprise was indelibly associated with poverty, we had come to regard the ambition of men to reap satisfaction other than artistic in the theater as an expression of typically American enthusiasm and foolhardiness. True, fortunes had been made in theatrical activity, but industrious press agents and chroniclers had attributed these chiefly to luck. When we come to consider the case of John L. Golden, in his three-fold capacity of manager, playwright and composer, we must abandon any theory that luck has placed him in a position of affluence. Hard work and plenty of it and the will to succeed are alone responsible.

Some people would have no hesitation in applying the term of plutocrat to Golden. They even might suspect him as an unusually sinister example of "big business," so rapid has been his success.

Yet John Golden will tell you that he did not engage in the theatrical business primarily to make money, but to achieve a contentment that in the world of commerce and industry had been lacking. Bank books are incidental—and if you would believe him—accidental as well. Nevertheless, they exist plentifully in Mr. Golden's safe as any loquacious Lamb will state.

Composer and Author

Having been the composer and author of eight successful musical plays, Golden branched out this season in a managerial guise. With Winchell Smith he organized a producing firm and in digging for recognition struck gold immediately with the presentation of "Turn to the Right." This comedy, produced in New York last August, is still running, and, in addition, companies are presenting it in Chicago and Melbourne, Australia. The profits from the attraction have been large and steadily accumulative until it begins to appear as if Smith and Golden were bound to duplicate the meteoric career of Wagenhals and Kemper.

"I have had financial interest in several previous attractions, which, while secretive, had given me a managerial aspect," said Mr. Golden in his office at the Hudson Theater, "but I'm glad now to be able to come out into the open. The organization of our firm was not carefully contemplated. Indeed, it is hard to recall in just what manner it was inspired. I do remember that Jack Hazzard came to me with an idea for a comedy which struck me as absolutely failure-proof, and that to Winchell Smith I expressed a desire to produce it.

"Smith liked the idea, too, and I immediately advanced $500 to Hazzard and told him to write his play. Later Smith revised it the while he continued to regard its outcome pessimistically. But that is the way with Smith. He always sees failure ahead for any play in which he has had a hand in writing.

Winchell Smith Pessimistic

"The comedy was produced out-of-town originally under the title of 'Like Mother Made,' and Smith continued in his lamentations, for it did not score the success we had expected. Certain scenes, however, proved to be what the stage knows as 'sure-fire,' and I believed that with a little more revision of the less successful scenes and the writing of a new last act, we had a valuable piece of property. Smith worked on the play for weeks and could not seem to make any headway and then one night while visiting me in the country an idea struck him and he completed the script before breakfast. Thus came into being the managerial firm of Smith and Golden."

Mr. Golden explained that "Turn to the Right" had never gone the weary round of managers as a report earlier in the season had stated.

New Crook Situation

"Hazzard came to me with a new twist of a crook situation which he believed would make the basis of a good comedy. The result was 'Turn to the Right.' Next season we intend to produce several plays, among which is a new comedy by Salisbury Field. This play presents neither to Smith nor to myself any financial possibilities, but we are both anxious to produce it because of its fine style of dialogue and its novel irresponsibility of situation. We have but one rule in producing plays. We will not accept any manuscripts dealing with sex. If a play does not possess a universal appeal—an appeal which can be extended to the immature boy or girl—then we don't want anything to do with it."

In addition to the golden harvest reaped from "Turn to the Right," Mr. Golden is collecting bounteous royalties as the author of the song "Poor Butterfly," which was a feature of "The Big Show" at the Hippodrome this season. This song has scored a phenomenal success—a success which led Will Rogers to remark at the Lambs Gambol, that it should be given to Russia as a national anthem, provided it was kept there.

A Profitable Song Hit

"'Poor Butterfly' is undoubtedly the greatest song hit from a monetary standpoint that this country has ever known," said Mr. Golden, "but that is no credit to me. The tune alone is responsible for its popularity, and it remained for the cabarets to recognize the dancing possibilities of the tune. The dance orchestras in Chicago cabarets changed the tempo to a fox trot, and it was not long before all the cabarets in America were playing it. More than once I had implored Charles Dillingham to take the song out of 'The Big Show,' inasmuch as it never occasioned the rustle of a program in applause. But Raymond Hubbell, its composer, had confidence in its eventual popularity, and so it remained. It was originally written to introduce a Japanese singer at the Hippodrome, and is concerned with the story of Madam Butterfly as related by John Luther Long. Our royalties from the sale of the song in January, February and March totalled $30,000. During that time an additional $10,000 was brought in by phonograph royalties."

Mr. Golden, as he explained, was originally an actor, but left the stage to engage in commercial pursuits. Though he won a position of authority and responsibility with a large manufacturing company in this city, he continued to maintain his interest in the theater, even to the extent of writing eight musical comedies which were produced in New York and other cities. He resigned his position a few years ago to devote his entire attention to theatrical activities.

LOUIS R. REID.

JOSEPH SANTLEY AND SOME OF HIS COMPANY, As they Appear in "The Girl on the Magazine." White.

Savoy Photo.
ESTELLE WINWOOD,
Soon to Appear in Pictures.

FOUR YEARS OF PICTURE SERIALS

(*Continued from page 3*)

"Let me point out one example. The King theater, in Troy, showed one of our pictures, 'The Silk Industry,' purely an instructive film and one that the average theater owner should dismiss as inconsequential. Aided by our system, the manager wrote letters to the stores, factories, schools, Y. M. C. A.'s, etc. The result was capacity business, due entirely to this educational film."

Laid the Cornerstone

The pioneer General Film Company laid the corner stone of the serial and has profited by it in a material way. General Film has released a number of series and serials, prominent among them being Vitagraph's, "The Goddess," with Anita Stewart, and "The Strange Case of Mary Page," produced by Essanay. They handled the numerous Kalem series: "The Hazards of Helen" and "The Daughter of Daring," with Helen Gibson; "The Girl from 'Frisco," with Marion Sais and True Boardman; "The American Girl," with Miss Sais; "Stingaree," with Mr. Boardman; "The Further Adventures of Stingaree," also with Mr. Boardman and "The Social Pirates" of the Kalem series. "The Hazards of Helen" has the distinction of running some two and a half years.

An official of the General Film Company expressed an opinion that the serial idea is passing away. He named sustained action as the essential of a good serial.

Mutual's Serial Activities

Mutual has done a great deal towards the development of the serial. On their roll of honor is "The Million Dollar Mystery"; "Runaway June," a Reliance-Mutual, with Norma Phillips and J. W. Johnston; "Zudora," a Thanhouser-Mutual serial production; "The Diamond from the Sky"; and several Helen Holmes series.

Vitagraph has contributed several series and serials, among them "The Scarlet Runner," with Earle Williams, and "The Secret Kingdom." Metro recently tried the serial idea with "The Great Secret," having Francis X. Bushman and Beverly Bayne as its stars.

Universal has turned out nine well known serials: "Lucille Love," with Francis Ford and Grace Cunard; "The Voice on the Wire," with Ben Wilson; "Liberty," with Marie Walcamp; "The Master Key," with Ella Hall; "The Trey o' Hearts," with Cleo Madison; "The Grey Ghost," with Priscilla Dean; "The Purple Mask," with Mr. Ford and Miss Cunard; "The Broken Coin," also a Ford-Cunard serial; and "Graft," with Harry Carey.

Universal Campaigns

Universal claims to have been the first company giving a nation-wide advertising campaign to a serial. Joseph Brandt, it is stated by Universal, advertised "Lucille Love" from coast to coast, making it the first national serial. "Lucille Love," by the way, is now being made into an eight-reel feature by Universal.

McClure Pictures gave a tremendous campaign to the series, "The Seven Deadly Sins," backing the newspaper advertising with a wide magazine campaign. The serial established Shirley Mason in the public eye, just as Pearl White was made by "The Perils of Pauline," Anita Stewart by "The Goddess," Ella Hall by "The Master Key," and other stars owe their fame to the wide publicity given various serials.

At Heighth of Popularity

It seems to be the universal opinion that the serial is at this moment at the height of its popularity. Screen authorities point to the fact that Paramount is entering the game. Except for the one pessimistic opinion already noted, everyone expressed the belief that the serial is due for a tremendously popular year. "The serial gets a long and sustained national advertising campaign, unknown

(*Continued on page 5*)

RUSSIAN LITERATURE IN FILMS

Works of Foremost Writers Soon to Be Shown Here in Photoplay Form—Variety of Subjects

The works of Tolstoy, Dostoevsky, Turgenieff, Sinckiewiecz, Pushkin, Ostrovsky, and Andrieff in filmed form will soon be as familiar to the patrons of American motion picture theaters as they are now familiar in book form to the cultured publics of all the European countries. The Russian Art Film Corporation has just started a campaign for the popularization of these authors

I. I. MOZJUKHIN.
In Russian Photoplays.

throughout the United States. The better known of their novels are already to be had in the public libraries, and the culture of the young American high school graduate or college alumnus is not considered complete without some knowledge of these works. But a film library of Russian fiction and drama, now being assembled, will interest millions where a written library attracts thousands.

Inasmuch as exhibitors during the next two years will have a considerable amount of this novel material to deal with, the following facts concerning the seven most prominent Slavonic authors will be found valuable. The two leading dramatists of Russia are A. N. Ostrovsky and Leonid Andrieff. The plays of Ostrovsky, who was born in 1824 and died in 1886, have held the Russian stage for three-quarters of a century.

Creator of National Drama

He is the creator of the national drama as well as the pioneer of the unique Russian scenic effects. Ostrovsky depicts with the utmost realism, satire and comedy the life of the middle classes, the same field covered by Clyde Fitch in America, and Henry Arthur Jones in England. But he rises to heights of passion, too, as in his powerful drama of the eternal triangle, "The Storm."

Leonid Andrieff is the indisputable leader of contemporary Slavonic drama. There is a poetic or symbolic strain to this work, but he is less of a literary "high-brow" than the Belgian symbolist Maeterlinck—rather, an extraordinarily popular author whose education at Petrograd and active newspaper work on the Moscow *Courier* have kept him in close touch with the wants of the people. Andrieff's principal dramas include "The Life of Man," "The Black Maskers," "The Sabine Woman" and "Anathema," all of which have been translated into the chief European languages. A new play by him is an event in both literary and dramatic circles. The great dramatist is still in the prime of life, having been born in Orel in 1871, and twenty years more of good work may be expected from his pen.

Screen Adaptations

The filming of stage plays from these and other masters of the boards has been more than paralleled in Russia by screen adaptations direct from great novelists. It is generally acknowledged that the Slav novelists tower head and shoulders above any other national school of fiction, Great Britain and France alone excepted. Tolstoy has celebrated the glories of Russia rolling back the tide of Napoleonic invasion; Sienckiewiecz, the martial grandeur of antique Poland in age-long war with all its neighbors and with itself.

No one can fail to realize the spectacular possibilities of Tolstoy's "War and Peace" or, on the other hand, Sienckiewiecz's mighty trilogy, "With Fire and Sword," "The Deluge" and "Pan Michael." One finds such pieces—fairly comparable in national theme to "The Birth of a Nation"—highly popular in Russian picture theaters, and can reasonably predict their successful vogue over here.

The Henryk Sienckiewiecz just named is best known in this country as the author of "Quo Vadis." He is a Pole of Lithuanian ancestry, profoundly cultured by travel and study, and voicing the national genius of Poland as no other writer has succeeded in doing.

Concerning Count Tolstoy

Count Leo Tolstoy, Russia's greatest Nineteenth Century figure, is such a myriad-sided personality that the films at their best can present him only in his aspect of superb storyteller. Born to every luxury, he led the wayward life of the young nobility, fought bravely through the Crimean War, sobered down into a good family man, a philanthropic landlord and a writer of philosophic fiction; then in later life became strongly imbued with the idea of the wickedness of human institutions, and adopted the simple, primitive Christ life as he understood it.

His death occurred a few years ago during a lonely pilgrimage he had undertaken from his home at Yasnaya Polyana, where his family still clung to the conventional ideals of property, marriage and the State. Obviously Tolstoy's action stories, rather than his doctrinal books or his more philosophic novels, fit the requirements of the screen; six or seven of the former category have been filmed with great success.

Next in mental stature to Tolstoy come F. M. Dostoevsky, the thrilling portrayer of Russia's heritage of crime and suffering, and I. S. Turgenieff, the exquisite Meissonier of Russian fictional art, an intimate revealer of character and a cunning artificer in merging Nature and human nature into one harmonious whole. Dostoevsky, who was born in 1822 and died in 1881, actually served a long Siberian exile at hard labor, which had been commuted from the death penalty for his participation in a revolutionary committee. His insight into the mental processes of the criminal and the social under-dog, as witnessed in "The House of the Dead" and other novels, has never been surpassed. On the screen as on the stage Dostoevsky's works take the form of melodramas which grip the attention.

Realism of Turgenieff

The lovers of an artistic realism much prefer Turgenieff, who was a contemporary of Dostoevsky, but unlike him spent much of his life abroad in quiet detachment from the turbulent Russia of the mid century. Turgenieff's "A Sportsman's Sketches," "Fathers and Sons," "Smoke," "Virgin Soil"—to mention but a few—remain as the most finished product of Slav fiction. His fictional method has been compared to that of the cinematograph in its decomposing, so to speak, the successive moments of an action, and it is therefore not surprising that the stories work up into first-class scenarios.

In Russia, one of the greatest names to conjure with is that of A. S. Pushkin. This marvelously gifted youth lived from 1799 to 1837, when he was killed in a duel into which he had rushed to defend his family's honor. Pushkin's career in some respects resembles that of Edgar Allan Poe, in others Lord Byron. He was hot-headed, flighty, imaginative, enthusiastic. His genius lay in heaven-born poesy wherein his soul threw off its violence and became the clear flame of creative mastery. Pushkin is indeed the prince of Russian poets. One of his stories in verse, "The Queen of Spades," is the basis of Tschaikowsky's grand opera of the same name, which has enjoyed wide popularity and been performed at the Metropolitan Opera House. This story in its original form has been filmed in Russia, with the distinguished actor I. I. Mozjhukhin in the leading male role.

The seven names of leaders mentioned are but representative of the renaissance of drama and literature that has put Russia to the forefront of artistic progress. There are scores of other popular authors, too, and all contributed their share to the ferment of ideas that brought on the Revolution. The rapid filming of the Russian plays and novels within the last five years for the first time opens up the Russian story-telling art to all the peoples of the earth through the universal medium of the motion picture.

MUNSEY IN PICTURES?

Report That Publisher Is Preparing to Invest in Films

"I don't care who makes the pictures so long as I can furnish the money for their manufacture," has long been the cry of the capitalists in Wall Street. Indeed, at one period in the progress and development of the industry it was frequently said that every picture company had a Wall Street millionaire of its own. Later other kinds of capitalists, recognizing the fertility of the picture field, began to invest their money in film enterprises. Theatrical managers, newspaper publishers, tobacco manufacturers and others gave financial aid.

Perhaps, it was the report of large profits that have been made by that versatile publisher, William Randolph Hearst in the picture industry that has led another millionaire newspaper proprietor to a desire to enter the field. At any rate, the rumor persists that Frank A. Munsey, publisher and proprietor of newspapers and magazines, is planning to invest considerable capital in a new motion picture enterprise.

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CLARA JOEL.
Under A. H. Woods' Management.

FOUR YEARS OF PICTURE SERIALS

(*Continued from page 4*)

to anything but the great screen spectacle," said one authority. "With average merit, the serial cannot fail to make money."

We asked this man for a list of the greatest serials and series. "I never saw one all through," he confessed, "but the seven best advertised serials in my opinion were "The Perils of Pauline," "The Exploits of Elaine," "The Million Dollar Mystery," "The Diamond from the Sky," "The Goddess," "Patria" and "The Seven Deadly Sins."

FREDERICK JAMES SMITH.

White.
SCENE FROM "MY LADY'S GLOVE."
Maude Odell, Horace Sinclair, Vivienne Segal, Charles Purcell, Frances Demarest, Charles MacNaughton.

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

DO PICTURE STARS PAY?

MUCH has been written concerning the high salaries paid stars for appearances in motion pictures. And among the men who should know—the manufacturers and distributors of the product of these stars—there continues to be a difference of opinion concerning the probability of a profitable return on the investment.

The president of one of the most prosperous producing organizations in the country remarked last week that his company, in estimating the value of a picture, credited fifty per cent. to the star. The general manager of another large company is in favor of placing more stress on the worth of a picture and considerably less on the name of the principal player.

Strictly from a business viewpoint, under prevailing conditions of production and distribution, there is more to be said in favor of the star system despite the salary burden. The fact is that stars sell even poor pictures.

If any producer had worked out a system by which he could guarantee fifty-two really superior photoplays a year, the case might be different. The name of the company would then be of greater importance than that of any individual player. But there is no indication of any such happy state of affairs.

The drawing power of a photoplay, when taken entirely on its merits, is an unknown quantity until it has been tested before audiences. Not even the most astute of our picture producers can sit in a projection room, watch the unreeling of the average film and say with authority, "This is good or bad." Eighty per cent. of the photoplays released strike a medium of merit, and one is better than another in a certain territory solely because of the popularity of the star.

Exhibitors know this from experience; they know that the way to fill their houses is to advertise the appearance of an actor, or actress whose popularity has been proven. The title of a picture means little, the name of an author next to nothing, and the name of a company is valuable mainly as it comes to be associated with a profitable list of stars. Most exhibitors realize that they will make more money with a mediocre photoplay, introducing a favorite player than with a better picture acted by unknowns.

Stars still sell pictures, and the fifty per cent. estimate is not far wrong.

LET THE BILLBOARD GO, OR PAY ITS WAY

IT IS suggested by correspondents of the press that while Congress is considering a war revenue bill to provide funds by taxation for the prosecution of the war, a clause should be added for taxation of the billboard. If there were no other avenue for publicity than billboards they might escape censure. If they must be, they ought at least to be under restrictions. As they are now billboards have no respect for the rights of others. They stand in the most conspicuous places—any place where a permit can be obtained. In some cases cheap buildings known as taxpayers are erected for no other reason than that of providing for billboards.

These signs are not only unsightly, but in many cases are unsafe and a menace to the fire department when a conflagration occurs. They mar the landscape. Even the entrances to churches and cemeteries are confronted too often with these structures, on which, frequently, objectionable reading matter is displayed, and daubs which cannot be classed as caricatures. Theatrical billboards are as objectionable as any, but it must be said they are not as numerous as others. But if these elevated signs are to stay let them be taxed by the Government, for war revenue, according to size and locality.

WALTER'S QUEST FOR RED BLOOD ACTORS

EUGENE WALTER, whose plays have met with approval wherever they have been presented—so far as we know—is going on a hunt for "young, virile actors." His intention, as announced, is to hit the trail of stock companies in the East and West. Mr. Walter has several new plays which he will try out next Fall, and he wants his plays acted as they are written. He mourns the fact that it is becoming more and more difficult to find leading men capable of expressing manly emotions, on the stage, we take it. He harbors the opinion that one reason for this shortage is the "feminist movements of recent years which have had an unfortunate effect on the stage." The feminist system, he thinks, is a false product of civilization. It is too often coddled instead of being corrected.

Any playgoer who goes to see a play from the proper motive will agree with Mr. Walter that virile, masculine actors are in the minority. What is needed is virility with cardinal corpuscles, which is to say, virility of the common sense variety. There is such an article, and Mr. Walter's quest will have the backing of the virile public. We would be false to the profession if we asserted that the West is the only market in which the sort of actors for which Mr. Walter is looking can be found, but we unhesitatingly recommend that Mr. Walter "go West," and that he investigate the stock companies playing in that latitude.

Virile actors require virile managers, and the combination brings out virile playgoers. Good luck to the quest.

HEARD ON THE RIALTO

POSTSCRIPT TO HEADLINES

Mrs. Sol Smith Dies: Was Oldest Actress.—Headlines in the New York *World*.

Not only the oldest, but one of the most beloved; one of the best in any part she played; one of the most loyal to the profession which honored her; and, at the last, one of the most sincerely mourned. But for mechanical rules governing newspaper offices all of the foregoing would have been in the headlines.

The musical comedy triumvirate of "Julia and Donald and Joe," of which George M. Cohan sang so engagingly, is shortly to be disrupted. Julia and Joe will form an alliance of their own, sponsored by the Charles Frohman Company, but Donald will appear in a co-star arrangement with Carolina White under the banner of Joe Weber.

Incidentally, it would seem as if Mr. Weber, since his organization of the Erin's Isle Company, is determined to corral all male singers and comedians of Irish descent. Mr. Weber and his associates in his theatrical enterprises, L. Lawrence Weber and Max Weber, will continue, however, to handle all matters of production, particularly as they relate to finance. But then, Joe Weber was always a humorist.

Musical comedies and operettas may come and go but revues go on forever. The latter style of production, ushered in several years ago with the "Follies" and the Winter Garden shows, has now progressed until it holds a secure place in the managerial plans and ambitions of Raymond Hitchcock, Cohan and Harris and, now, Arthur Hammerstein.

Meanwhile, another Hammerstein and bearing the redoubtable name of Oscar, has entered the theatrical business as a student of props and temperament at the Casino where a Hammerstein production, "You're in Love," is playing. Later young Mr. Oscar Hammerstein will be employed in an executive capacity in the office of his uncle, Arthur.

A little extemporaneous scene at the Lambs Gambol between William Collier and Will Rogers demonstrated to the satisfaction of the audience and most of the Lambs that a comedian—even the resourceful Mr. Collier—must rise exceedingly early in the morning to outwit Mr. Rogers, the "poet lariat," in the words of Channing Pollock, of the stage.

Mr. Rogers, it appears, had started to philosophize upon the Russian revolution when Mr. Collier interrupted with some remarks about the former czar of "all the Russias." Rogers quietly withdrew for the time being, allowed Collier to win the applause that should have been his, and then with a little more violence in gum-chewing proceeded to finish his monologue. He apologized for not being a comedian and told of certain customs of the Zulus.

"In Zululand every child that doesn't show some sign of intelligence when it has reached the age of 2 is killed," he said. "You may have noticed there are no Zulu comedians."

It is said that certain playwrights and motion picture scenario writers are reading the details of the Cruger case with unusual avidity.

DIGBY BELL is dead. The obituarists say he was sixty-eight years old. This is not correct. Men of the DIGBY BELL mold never get old. Conditions which all must meet may leave a wrinkle in the face, or cause the hair to whiten or fall out. But the main part—the spirit to do one's best, to make and scatter sunshine, to commingle with those who live in the great open, to smile in the dark, to "walk on velvet lawns," to "speak gently to the erring"—stays young. DIGBY BELL was not a saint. Nobody on this side of the river is. But the prompter never had to ring the bell but once when DIGBY BELL's turn came, and then he came on smiling.

RAYMOND HITCHCOCK AS HE MEETS A CLASS ROOM OF SCHOOL GIRLS IN "HITCHY-KOO." White.

NEW PLAYS IN NEW YORK

"MY LADY'S GLOVE"

An Operetta in Three Acts; Music by Oscar Straus; Additional Musical Numbers by Sigmund Romberg; Book and Lyrics by Edgar Smith and Edward A. Paulton; Staged by J. C. Huffman; Produced by the Shuberts, at the Lyric Theater, June 18.

Colonel Bombarde ..... Charles Judels
Captain Poildeau ("Poldi") ..... Charles Purcell
M. Theodore Lampelle ..... Charles McNaughton
Antoine ("Toni") ..... Ned Monroe
Lieut. Ponsonby ..... Horace Sinclair
Lieut. Jureau ..... Arthur Geary
Lieut. Victorien ..... Paul Burtnett
Lieut. Onde ..... J. W. Kelly
Elaine ("Elly") ..... Vivienne Segal
Lydia Petrowska ..... Frances Demarest
Mme. Fifi ..... Maude Odell
Charlotte ..... Suzanne Collingwood
Mimi ..... Doris Marvin
Mlle. Montmartre, a dancer .. Virginia Fissinger

Inspired undoubtedly by the philosophy that art knows no nationality, the Shuberts presented at the Lyric Theater on June 18 a new Viennese operetta by Oscar Straus, entitled "My Lady's Glove." The work was originally produced in Vienna two years ago and its scenes were laid, it is said, in a Hungarian garrison town, but in the American adaptation the locale has been changed for obvious reasons to the town of Chantilly, France.

It is the first operetta by Straus to be heard in New York since "The Waltz Dream" and like that work of splendid memory it is filled with music of an unmistakably Viennese brand. There are gay, swinging marches, sensuous waltzes and rousing ensembles, each of them bearing the stamp of military romance and adventure. It seems to be still the rule of the Viennese "waltz kings" to weave whatever sentimental or romantic strains they feel inspired to compose about the figure of an army officer, and in this case Straus proves no exception. His most colorful and haunting waltz forms the singing expression of the regimental flirt, one Captain "Poldi," when his discovery of the glove of a "beautiful unknown" rouses him to seek her identity.

The book of "My Lady's Glove," by Edgar Smith and Edward A. Paulton has no trace of inspiration in either characterization or dialogue. Obvious and familiar jokes are paraded by the characters, which range all the way from the conventional colonel of choleric nature to a rich widow of desperately matrimonial aspirations.

Charles Purcell brings a pleasing voice and manner to the part of "Poldi." Vivienne Segal has gained in poise since "The Blue Paradise" and plays the role of the "unknown" with charm and wistfulness. Arthur Geary displayed a powerful voice as the regimental bandmaster, Jureau. Frances Demarest was the usual self-possessed "actress" of uncertain age. Maude Odell and Charles Judels struggled heroically with the roles of the widow and the colonel, and a young dancer, Virginia Fissinger, demonstrated unusual grace and girlishness as Mlle. Montmartre.

THE LAMBS GAMBOL

Sprightly Entertainment Amuses Audiences at the Manhattan Opera House

Redeeming themselves for their rather sorrowful public entertainment last year, the Lambs held a sprightly and vastly amusing gambol on the stage of the Manhattan Opera House Sunday night and Monday afternoon, June 17 and 18, in which practically every star on Broadway was much in evidence.. One of the features of the program was a minstrel first part, in which Fred Niblo and De Wolf Hopper were the interlocutors, and Will Rogers, William Collier, James T. Powers, Clifton Crawford, Barney Bernard, Julius Tannen, Raymond Hitchcock, and Andrew Mack were the end men. Liberty bonds, Mr. Hopper's matrimonial ventures, and the fall of the house of Romanoff formed the chief ammunition of the comedians, though there were other jokes, some of them told in dialect, which proved helpful in the general merriment. Mr. Rogers, with his lariat, gum, and drawl, but dressed in the gaudy, but not neat habiliments of Frank Tinney (Mr. Tinney, it was said, refused to gambol), won the greatest success. His remarks, as usual, were confined mostly to current affairs.

Another feature in which a number of prominent actors appeared was called "Getting Up a Gambol." Written by George V. Hobart, it showed William Collier and Leon Errol in a hilarious scene. Mr. Hobart was also the author of a travesty on the modern problem play, entitled "Words Mean Nothing," in which "macaroni" was the woefully-inappropriate curtain word thereby demonstrating the aptness of the title. A sketch by Mr. Collier and John L. Golden, called "The Old Stage Door," represented ten actors costumed as types of actors and actresses of earlier days.

The only serious offering was a playlet, entitled "Somewhere in Mexico," written by Robert Mears Mackay, with John Sainpolis in the role of Villa, and Donald Brian as a captured American aviator, who sacrifices his life rather than betray his comrades. The program also included John McCormack in a group of his most popular numbers, Doyle and Dixon and George White in dances, Van and Schenck in songs, and a patriotic finale in which hundreds of miniature flags were showered upon the audience.

EVELYN CAVANAGH AND RICHARD DOVE. White.
Dancers in "His Little Widows."

WOULD CONTINUE RUN

Hitchcock Wants to Remain in "Hitchy-Koo" Despite Century Contract

Raymond Hitchcock has begun negotiations with Dillingham and Ziegfeld to determine whether he can be released from a contract to appear under their management in the new Century Theater production in order that he may continue his highly profitable career in "Hitchy-Koo." The revue, in which he is now appearing at the Cohan and Harris Theater, is the greatest box-office success in town at present, and no indication is apparent of a diminution of popularity. But should Mr. Hitchcock be compelled to live up to his agreement with Dillingham and Ziegfeld, he will find it necessary to close the engagement of "Hitchy-Koo" in August, in order to begin rehearsals at the Century. Though he was engaged for the new Century revue long before "Hitchy-Koo" was produced, he has no desire now to withdraw from the latter attraction.

SIX LIGHT OPERAS

Shuberts Turn to Musical Shows for Majority of Next Year's Productions

Owing to conditions brought about by the war the Shuberts will confine the majority of their producing activities next season to light opera and musical comedy. This decision was reached after an investigation of the theatrical field—an investigation which disclosed the fact that there was a quantity of talent available among singing artists.

Learning that the supply of operatic singers in America far exceeds the demand, the Shuberts immediately put plans into operation to utilize a number of the artists. Accordingly, they are preparing to place in rehearsal next August six new light operas and operettas with prima donnas recruited from this class. These prima donnas, new to the light opera stage, will sing the leading roles in operettas which the Shuberts will produce, including "The Star Gazer," the latest work of Franz Lehar; "Lieutenant Gus" and "When Two Love," both by Edmund Eysler; "The Cave Lady," by Roland Oliver; "Love's Light," by Hamilton Sims, and a touring company of Oscar Straus's "My Lady's Glove," the operetta now current at the Lyric Theater.

JOE WEBER INCREASES ACTIVITIES

Fred G. Latham Engaged as Stage Director—Donald Brian in "Her Regiment"

It is evident that Joe Weber, always optimistic regarding things theatrical, has not changed his opinion concerning next year, as the announcement of his plans for the first half of the coming season indicates that this manager intends to give his activities much greater magnitude than has been his custom for several years past.

The first thing of importance is the news that he has secured the exclusive service of Fred G. Latham, the well-known stage director, under a contract that covers several years. It will be recalled that Mr. Latham was with the Century Theater last year in an executive capacity and that he has been intimately associated in the production of all the joint writings of Victor Herbert and Henry Blossom. A previous business association between Latham and Joe Weber existed when he produced "The Only Girl" and "Eileen," for the comedian-manager.

Joe Weber's first production will be a musical comedy called "Her Regiment," for which Victor Herbert is now completing the score at his Summer camp at Lake Placid. The book and lyrics for this new musical play will be supplied by William Le Baron.

For this production Mr. Weber has engaged, as joint stars, Carolina White, prima donna, late of the Chicago-Philadelphia Grand Opera company and Donald Brian, the well-known musical comedy star. In support of these stars, Dallas Welford has already been engaged as a member of the company. "Her Regiment," after a few weeks try-out on the road will be seen in New York during the month of November.

"Eileen," the romantic comic opera by Herbert and Blossom, recently seen at the Shubert Theater, is to be sent on tour in September for a two years' journey. It will be seen in all the large cities of this country, including the Northwest and a trip to the Pacific Coast.

Other productions that Mr. Weber will make previous to the holidays include the dramatization of a popular novel and the presentation of a well-known comedian in a new comedy. Arrangements for both these enterprises are now under way, but as yet have not been fully completed.

POPULAR MANAGER RESIGNS

Patrons of refined vaudeville learned with regret of George Schneider's decision to resign as manager of the Garden Theater at Baltimore. The resignation took effect Saturday, June 23.

His decision to resign came after mature deliberation. For some time he has contemplated resigning in order that he might apply his experience to personal bookings with a view to elevating vaudeville.

The Garden Theater is one of the handsomest theaters in Baltimore and has a seating capacity of 3,200. Previously Mr. Schneider was manager of the New Theater. In retiring Mr. Schneider carries the best wishes of the owners of the Garden, with whom he will co-operate in the future in booking acts. That his efforts to place vaudeville on a high plane have been successful is attested by the great audiences that have taxed the seating capacity of the house nightly.

Mr. Schneider will temporarily assume the management of the Tom Moore enterprises, with headquarters in Washington.

A. H. Woods has acquired from W. J. Watt & Company, publishers of "Twin Beds," the dramatic rights to Edgar F. Sterns's novel, "In and Out." A stage version will be prepared shortly and the play will be presented this Summer with an all-star cast.

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RAY VAN SICKLE,
With William H. Crane Company.

FROM HERE AND THERE

To perpetuate the name of Hammerstein, Arthur Hammerstein, the producer of "You're in Love," has installed his nephew Oscar, 2nd, in the theatrical business. Oscar Hammerstein, 2nd, is the son of the late William Hammerstein, a brother of Arthur's. At present he is back stage at the Casino Theater, where he is taking up the intricate details of musical comedy production. He will make a thorough study of the theater from all angles and will do everything from bill-posting to producing.

Features of June Revel

Florence Moore and her brother, Frank, are the chief features of the third annual June Revel at the New Brighton Theater this week. Others who lend their aid in making the occasion notable are Charles Withers and company in "For Pity's Sake," Joe Laurie and Aleen Bronson, The Volunteers, Frank Crumit, and Felix Bernard and Eddie Janis.

Harcourt Farmer was in town for a few hours recently to confer with Mabel Gillette, who has bought Mr. Farmer's latest play, "Tricks of the Trade" for use in vaudeville. Mr. Farmer has been for the past three seasons in Montreal, Can., where he has been producing and occasionally playing. Between productions this spring he gave Montreal his annual Shakespearean programs, which met with every success.

Not on Same Bill

Recently published announcements to the effect that Jack Norworth was to appear on the same bill with Nora Bayes at the Riverside Theater, week of July 2, are positively denied by Mr. Norworth. The possibility of such an event has always been carefully and tactfully guarded against by Norworth, who is now presenting a specialty with Lillian Lorraine over the United time.

Townsend Walsh did not take the pilgrimage to Yellowstone Park that was wished upon him by his friend and colleague, J. Clarence Hyde. For the past ten days Mr. Walsh has been busy handling the publicity for the Automobile Fashion Show in behalf of the Actors' Fund at Sheepshead Bay Speedway. On the first of August Mr. Walsh will again be found at his desk at the Little Theater to inaugurate the annual press campaign for Winthrop Ames' attractions.

"Everyman" in Repertory

Viola Knott, who is playing the lead with the Clifford Devereaux company, has had so many requests to appear in "Everyman" that it has been added to the repertory and will be presented first at Peabody College, Nashville, Tenn., June 25. Miss Knott has proved very popular and successful as the leading woman of this organization.

The Shuberts announce that they have placed Justine Johnstone, the hostess of "Justine Johnstone's Little Club," under a five-year contract, and Miss Johnstone will be seen for the first time under their management in a new and smart little French revue, which will be produced on the roof of the Forty-fourth Street Theater early next season.

Completing Musical Plays

William Cary Duncan, collaborator with Rida Johnson Young on the book and lyrics of "His Little Widow" at the Astor Theater, has gone to North Brookfield, Mass., for the Summer, to complete the work he has begun on two new musical plays.

B. S. Moss' Flatbush Theatre will "do its bit" on Thursday evening, June 28, when the entire house will be taken over by the Flatbush Chamber of Commerce with a view to raising funds for the purchase of an ambulance which will represent Flatbush's part in the war. Seats will sell, in fact, most of them have already been sold, at a scale running from $1 to $5.

George Clarence Mathews, nineteen years old, grandson of the late Frank E. Aitken, has enlisted in the First Illinois Cavalry and has been ordered to report July 25 to one of the Southern mobilization camps.

THEATRICAL WAR IN NORTHWEST

Calvin Heilig Arranges to Book Both Shubert and K. and E. Productions—John Cort in Opposition

Calvin Heilig, now in New York city, has notified W. T. Pangle, manager of the Heilig Theater, Portland, Ore., that he has signed up to book the attractions of both Klaw and Erlanger and the Shuberts in the houses he controls for the period of five years, revealing another development in the theatrical war in the Northwest between Mr. Heilig and John Cort, his erstwhile partner, who has now become his rival, especially in Portland and other Northwestern cities, where he has booked road shows in competition.

"That arrangement, if concluded, will not affect the Shubert bookings at the Baker this Summer," said Milton Seaman, who has been engaged by Mr. Cort to book the Cort productions and some of the Shubert productions in Portland at the Baker Theater, where "Flora Bella" played last week. Mr. Cort recently announced, when he closed with Mr. Seaman, that he would book Shubert productions, notwithstanding Mr. Heilig's announced plans.

Mr. Pangle said last week that he knows nothing further than the notification, although he expects additonal information soon. "The notification merely confirms Mr. Heilig's original statements at the time he made the new theatrical circuit, that he would get Klaw and Erlanger and Shubert attractions. He expected at that time to lose one or two Shubert shows that Mr. Cort had booked originally at the Heilig, but which have since been transferred to the Baker as a result of the shakeup in the Northwest situation."

The theatrical war between Mr. Heilig and Mr. Cort began early in May, when the Pacific Coast Theatrical circuit was formed by Mr. Heilig and other Northwestern theater men to book Klaw and Erlanger and Shubert productions. Mr. Heilig became managing head of the new circuit, which, in many respects, was intended to replace the old Northwestern theatrical circuit, in which John Cort still has a substantial interest. Mr. Heilig maintained he sought to oust Cort because the latter has neglected the Northwest in favor of his producing work in the East and had allowed the Northwestern managers to "starve" for good attractions.

In retaliation Mr. Cort immediately arranged to book certain shows in rival houses and selected the Baker in Portland.

What effect the new arrangement announced by Mr. Heilig with Klaw and Erlanger and the Shuberts will have on the "Passing Show," with Al. Jolson, and "Very Good Eddy," which are booked to appear at the Baker soon, remains to be seen.

"You may be sure these shows will play the Baker Theater," said Mr. Seaman.

LASKY DRIVES 3,000 MILES FOR REST

Vice-President of Famous Players-Lasky Corporation Goes to Hollywood with General Manager Mooser

There are as many interpretations of the word "rest" as there are people to interpret it. Some believe that it means reclining on the back of the neck with the feet in the air; others believe that it means sauntering over the scenery in the wake of a golf ball. Others see it in the light of a leisurely sailing expedition.

In the dictionary of Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, the word rest means jamming a Stutz roadster up hill and down dale, through mud and over deserts for the three thousand long miles that separate New York and Hollywood, Cal., where the Lasky studio is situated.

That at least is the inference to be drawn from the fact that Mr. Lasky, accompanied by George Mooser, general manager of the Oliver Morosco Enterprises, is at this time engaged in this nerve-racking performance, having departed from the main office of the Famous Players-Lasky Corporation with the remark that he wanted a complete "rest." For that reason the day and date of Mr. Lasky's departure was kept secret and he made no fixed schedule of his route in order that the office could not possibly communicate with him until he had reached Hollywood.

A letter written from Kansas City to the home office tells of thrilling and trying experiences which have been encountered by Mr. Lasky during his trip. "We are having a most strenuous trip—stuck in the mud—pulled out by mules—impassable roads—frightful detours—lost half of one night trying to find our way out of one maze—swollen rivers and what not, but it is all good sport," writes Mr. Lasky in his characteristically brief manner.

Before he departed upon his trans-continental journey Mr. Lasky remarked to Mack Sennett that he expected to drive every inch of the way, despite the fact that he was going to take his chauffeur with him.

JESSE L. LASKY AND GEORGE MOOSER

DRIVING FROM N. Y. TO HOLLYWOOD.

IN NEED OF FUNDS

The promoters of the Sylvan Theater in Washington have begun a campaign to raise funds with which to continue the open-air performances. "Sundown" marked the third performance at the theater and the production of this pageant exhausted all of the funds on hand. Those interested in the project hope their campaign will be successful enough to enable them to produce a patriotic war pageant on July 4.

"THE MAN PAYS"

Samuel Shipman's new play, "The Man Pays," which is being produced by Louis Mann, will be presented at the Belasco Theater, Washington, D. C., on July 2. In the company are Emilie Polini, Olive May, Josephine Bumillar, George Probert, George Allson, Shep Camp, George Farren, George Lesser, Rexford Kendrick, and Mac Macomber.

THEATER WORKSHOP PLAYS

The Theater Workshop of New York city gave a performance of Lord Dunsany's "Tents of the Arabs" and Alice Gerstenberg's "The Pot Boiler" with pantomine dances by Harmon Cheshire and an entr'acte monologue by Henry E. Dixey at the Country Playhouse, Harmon-on-Hudson, Saturday evening, June 23. Effingham Pinto played his original part of the playwright in "The Pot Boiler."

"ANNABEL LEE" PLAYED

Edward H. Robins and James P. Beury presented their production of "Annabel Lee" for the first time at the Royal Alexandra Theatre, Toronto, Canada, on June 25. In this comedy Edith Taliaferro is supported by Edward H. Robins and the Robins Players for the week's engagement.

FOR AMBULANCE FUND

The Darrach Ambulance Fund, authorized by the American Ambulance Field Service in France, is collecting $20,000 for the purchase of a "section" of ambulances to be sent to France as a memorial to Mrs. Frances Warren Pershing. One ambulance in this unit of twenty is being sent by the Stage Women of America, representing the contributions of one thousand persons each contributing $1. Contributions for the Ambulance Fund to be sent in the name of the Stage Women of America may be addressed to Mrs. Marshall Darrach, Fifth Avenue Bank, New York city.

"DRIFTWOOD" PRESENTED

"Driftwood," a comedy by Laurence Eyre, was presented by William Harris, Jr., in Washington, D. C., on June 25. Fay Bainter heads the cast, which includes McKay Morris and Violet Kemble Cooper.

ELLIOTT, COMSTOCK AND GEST PLANS

Seven New Plays Promised in Addition to Touring Companies in Current Successes

Last week Elliott, Comstock and Gest definitely announced their plans for next season, which include the production of seven new plays. In addition to "Chu Chin Chow," "Kitty Darlin'" and "Leave It to Jane," already announced in detail, they will present "The People's King," a play of present Russian conditions; "What Twenty Years Will Do," by George V. Hobart; "Piccadilly Jim," a dramatization of P. G. Wodehouse's story by Mr. Wodehouse and Guy Bolton; and a sequel to Mr. Hobart's "Experience."

The cast engaged to appear in "Kitty Darlin'," a musical version of "Sweet Kitty Bellairs," which will be presented in New York sometime in October, includes besides Alice Nielsen, who will star in the piece: Edwin Stevens, Frank Westerton, Juanita Fletcher, Olive Prosser and Doris Faithful.

"Leave It to Jane," a musical play based on "The College Widow," which is planned to open at the Longacre Theater on Aug. 6, will have Oscar Shaw, Robert Pitkin, Carl Randall, Georgia O'Ramey and Anna Orr in the company. Messrs. Wodehouse, Bolton and Kern, who are becoming the most prolific triumvirate are making both these adaptations.

In addition to the seven new productions the firm will have eleven companies presenting current successes on the road and in New York. "Oh, Boy" alone will be material for four troupes and "Experience" will send back two financial statements. During its fourth year "Very Good Eddie" will be acted by two companies on tour.

NEW CONCERNS IN GREATER NEW YORK

Incorporations in State Show Total Investment of $116,500—National Association Committee Chartered

ALBANY, N. Y. (*Special*).—Articles of incorporation for fifteen recently organized theatrical and motion picture enterprises were filed with the Secretary of State last week. With but a single exception all of the new concerns are located in Greater New York. The amount of money invested in the newly chartered companies totals $116,500.

The list includes "Mary's Ankle" company, which is formed to produce and exploit the play both on the stage and for screen purposes.

William A. Brady is one of the directors and principal stockholders in the National Association's All-Star Picture Committee, which will engage in a general theatrical and motion picture business.

The Metro Pictures Corporation has certified to the Secretary of State that it has increased its capital stock from $2,600,000 to $3,100,000, and the Joe Weber Travestry Company with a capital of $20,000, and the Weber Company, capitalized at $10,000, have filed notifications of voluntary dissolution. The new firms are as follows:

Pandora Producing Company, New York city. To operate theaters for stage productions and motion pictures. Capital, $10,000. Directors: Ernest B. Slade, Edward B. Perkins, and John J. Lawrence, Jr., 34 West Forty-fourth Street, New York city.

National Association's All-Star Picture Committee, Inc., New York city. To produce and exhibit motion picture films; also to engage in the theatrical business. Capital, $500. Directors: William A. Brady, Patrick A. Powers, and Arthur James, 126 West Forty-sixth Street, New York city.

Mary's Ankle Company, New York city. To produce and present the play entitled "Mary's Ankle" in theatrical or motion picture form. Capital, $5,000. Directors: Albert H. Woods, Martin Herman, and Ralph I. Kohn, 236 West Forty-second Street, New York city.

Grapin Exhibition Corporation, New York city. A general motion picture business. Capital, $25,000. Directors: Joseph L. Graf, Alexander H. Pincus, and Louis Pincus, 200 West Fifty-fourth Street, New York city.

Tanguay-Weber Film Corporation, New York city. To produce and exploit motion picture films. Capital, $1,000. Directors: Harry F. Weber, Herman W. Weber, and Freda Teitelbaum, 1564 Broadway, New York city.

Shore Acres Amusement Corporation, New York city. Amusement resorts. Capital, $3,000. Directors: William U. Goodbody, Edwin L. Ryon, and Fergus McLaughlin, 55 Broadway, New York city.

Autoscope Products Corporation, Queens County. To manufacture moving picture projecting machines. Capital, $3,000. Directors: William F. Brother, Albert H. T. Banshaf, and Fred F. Weiss, 2 Rector Street, New York city.

Ardsley Art Film Corporation, New York city. Motion picture films of all kinds. Capital, $25,000. Directors: Peter Zucker, Marcel Mulet, and Ethel P. Mulet, 1271 Broadway, New York city.

Duplex Films, Inc., Brooklyn, N. Y. Motion pictures and vaudeville. Capital, $10,000. Directors: Herbert O. Carleton, John Blockhaus, and John W. Nobee, 1133 Seventy-fifth Street, Brooklyn, N. Y.

Kossuth Amusement Company, Brooklyn, N. Y. To engage in the theatrical, motion picture and vaudeville business. Capital, $5,000. Directors: Herman Bachmann, Katie Bachmann, and Helen Weisbauer, 164 Foxall Street, Queens.

The G. & C. Company, New York city. Theatrical and motion pictures. Capital, $2,000. Directors: Charles D. McCaull, George F. Hanrahan, and George Illmensee, 104 West Thirty-ninth street, New York city.

New York Burlesque Company, New York city. To produce and exploit musical, operatic, spectacular and other stage attractions. Capital, $1,000. Directors: Emil Laski, I. Wiener, and George F. Belfrage, 701 Seventh Avenue, New York city.

Frank Gersten, Inc., New York city. Theatrical motion pictures and general amusements. Capital, $500. Directors: Frank Gersten, David Latinberg, and Mary Latinberg, 1557 Fiftieth Street, Brooklyn, N. Y.

Photofilm Distributing Corporation, New York city. To conduct a general film service business. Capital, $25,000. Directors: Henry W. Lamb, William Bielenberg, and William J. Westenmayr, 116 West Thirty-ninth Street, New York city.

Dressler Producing Corporation, New York city. Theatrical, motion pictures, construction and contracting business. Capital, $500. Directors: Wendell P. Barker, Ira L. Anderson, and Albert J. Hiers, 27 William Street, New York city.

GEO. W. HERRICK.

White.

IRVING FISHER, ALLYN KING, THOMAS RICHARDS,
Trio in "Follies," at the New Amsterdam.

PALACE THEATER IN SUMMER GARB

Jack Norworth and Lillian Lorraine Are Headline Attraction—White and Haig Still on Program

This week the Palace Theater has put on its Summer garb. With the Summer programs in full swing the management has booked two acts that ran for some time during the heated season of 1916. These are George White and Emma Haig, who entered on their third week at this theater on Monday, and The Greater Morgan Dancers, in a dance pageant somewhat similar to that presented last year. The White and Haig act has been freshened up with new numbers. The Morgan Dancers present a Roman ballet in three scenes, staged sumptuously and participated in by twenty charming young women.

The headline attraction of the program this week is a dual alliance for vaudeville purposes that has been waited for by Broadway for some time with considerable interest—Jack Norworth and Lillian Lorraine, neither of whom needs an introduction. Their act consists of singing, dancing and patter, done alone and concertedly, and in the individual style of each.

Following out the idea that Broadway likes broad comedy in Summer the Palace executives have booked three acts of this kind for the week. They are Bert Fitzgibbon, the original daffy-dill; Ray and Gordon Dooley and Bert Baker and company in "Prevarication." The balance of the bill includes the Misses Campbell, Southern entertainers, Bernie Baker and Hirschoff's Gypsies.

REVIEWS OWN PLAY

Willard Holcomb Gives Something of the History of "St. Elmo"

Not long ago a rather unusual incident occurred when the dramatic editor of the Washington *Post* assigned Willard Holcomb, who was visiting in that city, to review a performance of "St. Elmo" at Poli's Theater. It will be remembered it was Mr. Holcomb who adapted the play from the novel. His review follows:

"Probably there was only one person better qualified to write a criticism upon a performance of 'St. Elmo'—the author of the original novel, Mrs. Augusta Evans Wilson. Providentially, she did not live to see my dramatization, although she authorized it and enjoyed the money paid for the dramatic rights before her demise. It was also a satisfaction when 'St. Elmo' played Birmingham and Mobile to have her nearest relatives and friends approve the play heartily. For forty years 'St. Elmo' had been one of the best-read novels in America, yet only the authoress conceived that there was a play concealed in it, but her talent was narrative and descriptive rather than dramatic skill.

"Nearly a decade ago, while dramatic editor of the Washingon *Post*, it was my good fortune to make a practicable stage version of the story, but no theatrical manager of my acquaintance could see it for production. Even Manager Fred G. Berger, then conducting the Columbia Stock company, turned it down politely, but emphatically. Only Will A. Page, who was then conducting a stock company in Richmond, Va., invited me to make a trial. Therefore, just eight years ago this week, I started 'on to Richmond' with my manuscript under my arm and many misgivings in my imagination.

"However, I had the luck to find a very capable little stock company, under the stage direction of James H. Bliss. The leading lady was Carroll McComas, now the best of Belasco's 'Seven Chances,' and and." Robert Caine, since equally popular on stage and screen, was the juvenile, while a 'grand old man' was Alfred Hudson, long with Sol Smith Russell.

"In fact the only amateur in the cast was the fellow who played Uncle Shad, and even he managed to conceal the fact until after the third act, when the audience called: 'Author, author,' and he had to make a speech. His alibi was that the regular actor cast for the part had been suddenly taken ill, and no other substitute being available, the dramatist was obliged to black up and play an ante-opposite played John Sylvester, who scored as the original Old Pew in 'Treasure Island' negro before a Richmond audience.

"That was the darkest night of my life, until Richmond surrendered to 'St. Elmo,' and the play became the sensational success of the season.

"Therefore, although the old play has joined the same category as 'East Lynne' and 'Uncle Tom's Cabin,' as perennial tear-producers, it is a personal pleasure to see 'St. Elmo' revived by such a capable company as the Poli Stock, under the efficient stage direction of Edwin H. Curtiss. There being nothing new to write about 'St. Elmo,' I can only extend my congratulations to the whole company for their splendid opening performance of a very turgid, long-winded play. I can assure them that they are all as good as the originals, while one, at least, is much better than the amateur who created the role of Shadrach.

"WILLARD HOLCOMB."

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 30TH

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	His Little Widows	April 30	72
Casino	You're in Love	Feb. 6	170
Cohan	Redemption (film)	May 20	83
Cohan and Harris	Hitchy-Koo	June 7	28
Comedy	Washington Square Players	Aug. 30	352
Cort	Up-stairs and Down	Sept. 25	327
48th Street	The 13th Chair	Nov. 20	261
Fulton	Pals First	Feb. 26	144
Gaiety	Turn to the Right	Aug. 17	371
Longacre	Nothing But The Truth	Sept. 14	339
Lyric	My Lady's Glove	June 18	16
Maxine Elliott	Love o' Mike	Jan. 15	195
Morosco	The Brat	Mar. 5	136
New Amsterdam	Ziegfeld Follies of 1917	June 12	22
Playhouse	The Man Who Came Back	Sept. 2	372
Princess	Oh, Boy	Feb. 19	152
Winter Garden	The Passing Show of 1917	April 26	84

PLAYERS ENGAGED

Frances Demarest, whose five-year contract with the Shuberts will expire shortly, has been engaged by Arthur Hammerstein for the leading role in "Furs and Frills." Others recruited for the same piece are Ruby Norton, Beatrice Allen, Ernest Torrence, George Anderson, Ward de Wolf, and Charles Angelo.

Annie Russell is to play Rosalie La Grange in "The 13th Chair," beginning in Chicago on Labor Day.

The part in "Love o' Mike," vacated by Quentin Tod, who is to drive an ambulance at the front, will be taken by Kuy Kendall.

George E. Mack will have an important role in "Rambler Rose."

Lillian Rice, now appearing in "Oh, Boy!" has signed a three-year contract with Elliott, Comstock and Gest.

Arthur Hammerstein has loaned to A. H. Woods the services of May Thompson, now appearing in "You're in Love," to act one of the principal parts in "Parlor, Bedroom and Bath."

Alice Augarde Butler has been engaged for Joseph Riter's production of "Romance and Arabella," which opened in Stamford, Conn., on Monday night. The play will be done at Atlantic City next week, and upon its success will depend its showing in New York city.

TWO NEW PLAYS IN ALBANY

"Wanted—An Alibi" and "A Man's Home" Are Well Received at Initial Performances

ALBANY, N. Y. (*Special*).—"Wanted—An Alibi," a new farce by Anna Crawford Flexner, the dramatizer of "Mrs. Wiggs," was given its first performances at Hermanus Bleecker Hall, June 18-20, and was well received by large audiences. Hale Hamilton, a most capable comedian, played the leading role capitally and was aided by an excellent supporting company, including Percy Ames, Fay Wallace, John Daly Murphy, and Mabel Brownell.

George Nash in "A Man's Home," a timely new American play by Anna Richardson and Edmund Breese, scored a distinct success, winning the hearty approval of large and appreciative audiences, June 21-23. Mr. Nash as the central figure fitted the part to a nicety and has seldom been seen to better advantage. The balance of the company has been carefully selected and included such prominent players as Margaret Dale, Loretta Wells, Marion Coakley, Thais Magrane, Robert Cain, and Conrad Nagle.

A testimonial benefit for Mrs. H. R. Jacobs, the widow of the former manager of Harmanus Bleecker Hall, was given last Monday night. Through the kindness of Manager F. F. Proctor of the Grand, Emil Deitches of the Majestic and local talent, a splendid bill of twelve vaudeville acts was arranged.

Manager James H. Rhodes of the Empire Theater is spending three weeks at Mt. Clemens, Mich. HERRICK.

ACTORS' EQUITY ASS'N

Conferences of Actors and Managers Are Bringing Satisfactory Results

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, June 18, the following members were present: Francis Wilson, presiding; Messrs. Arden, Cope, De Angelis, Mills, Stewart and Stevenson.

New members elected: Edith R. Cochrane, Roy Cochrane, Edward Crawford, George Fitzgerald, Harry L. Tighe, Raymond Walburn.

It is with a deep sense of personal loss that the Council of the A. E. A. has to record the sad death of its loved and esteemed colleague, Digby Bell. No man in the profession had a more fearless sense of loyalty than Digby Bell, and from the inception of the A. E. A. he was heart and soul in sympathy with the aims and efforts of the Association. It is not alone in his work on the Council that he will be sadly missed, but in his private life, he never forgot to uphold the dignity and rights of the actor.

The first meeting with a view to adopting a standard contract between the Committee of the A. E. A. and the United Managers Protective Association was held on Wednesday, June 20, at the offices of the U. M. P. A.

The committee representing the A. E. A. consisted of Francis Wilson, president, and Messrs. Arden, Arliss, Cope and Stewart. The U. M. P. A. Committee consisted of Marc Klaw, president, and Sam Harris, Alf Hayman, and Lee Shubert. The meeting, which lasted two hours, was of the most satisfactory and encouraging nature, and although there was only time at this meeting to discuss part of the contract, there will evidently be no difficulty whatsoever in mutually agreeing upon an equitable standard contract.

The members of the A. E. A. who have loyally stood by the Association during the stressful times that have preceded the present happy moment, now that our aims are about to be achieved, have every reason to congratulate themselves that the oft repeated cry that, "actors would not stick," has been disproved by them. The advantages of membership in the A. E. A. should now be apparent to every member of the theatrical profession.

BY ORDER OF THE COUNCIL.

ACTORS' CHURCH ALLIANCE

Charles C. Carver, leading man of the Poli Stock company, Springfield, Mass., and vice-president of the Actors' Church Alliance made himself as popular in the pulpit as on the stage when he preached Sunday evening, June 17, at St. Peter's Episcopal Church in that city. The church was filled to overflowing, the aisles were crowded and hundreds were turned away. The Rev. John Harrison Nolan, rector and chaplain of the Alliance, conducted the service, and Mr. Carter in his address denounced Billy Sunday's attitude towards the theater, saying that the legitimate drama would prosper if all shady plays were prohibited, and added that the people of Springfield were in a bad way if they found it necessary to bring a man of Sunday's type to that city. He called upon the congregation to support the high-grade and clean play and to work to suppress those which are undesirable. He pointed to the significant fact that largely owing to the influence of the Alliance throughout the country the Methodist and Baptist churches, which have frowned upon the theater, are looking more favorably toward it. Mr. Carver closed his splendid address by saying that like all other people the actor had his ideals and that he is always aiming for the highest and the best in his profession. The entire Poli Stock company attended and occupied front pews. Arthur Brown, the twelve-year-old soprano, sang Ave Maria and special music was also rendered by the vested choir.

An unusual event occurred last Thursday evening when the Rev. Walter E. Bentley, secretary of the Alliance, appeared in scenes from Shakespeare at St. Michael's Parish Hall, Ninety-ninth Street and Amsterdam Avenue. He was assisted by Duncan Mackinnon and ex-professional Shakespearean actor from Glasgow, who enacted Othello to Mr. Bentley's Iago, the Ghost to his Hamlet and Brutus to his Cassius and Marc Antony. The minor characters were taken by Russell Ferrer and Leroy Lane (two ex-actors), while Desdemona and Emilia were taken by Hazel Punzelt and Maud Nichols, respectively. The affair was given by the New York branch of the Over-Seas Club of which Mr. Bentley is the president (Lord Northcliffe being the world president), and was for the benefit of the Royal Flying Corps Hospital fund and the Queen Mary Needlework Guild. As the hall was crowded both organizations received substantial returns to their treasuries. Mr. Bentley made a speech in which he outlined his life-work in the Alliance for the good of the theater and said that plans were arranged for greater and more effective work next season than ever before.

The regular monthly meeting of the Board of Directors of the New York Chapter, and of the National Council of the Alliance, will be held at the headquarters, Ascension Parish House, 249 West Forty-third Street, next Thursday evening, July 5, and all members are requested to attend.

ANNOUNCES "THE DELUGE"

Arthur Hopkins to Produce Intense Drama at Hudson Theater

Arthur Hopkins has obtained the Hudson Theater for the home of a part of his producing activities, as THE MIRROR exclusively stated in a recent issue. A sign board in front of the playhouse announces that he will present there early in August a drama entitled "The Deluge," adapted by Frank Allen from the Scandinavian of Henning Berger. The decorations for the play will be designed by Robert Edmund Jones.

"The Deluge," it is learned, cynically treats of the morals and manners of mankind as specifically related to a group of sinful men and women, confronted by grave danger. In the presence of a flood which threatens to drown them all, their better natures come to the front, and each is inspired by lofty ideals of sacrifice and heroism. But upon the sudden subsidence of the deluge they become again the low, parasitic specimens of humanity as in the beginning.

Mr. Hopkins, it is said, is not disturbed by the advice of friends to postpone the production of "The Deluge" until cooler weather prevails. He considers the play such a dramatic sensation that the heat of August cannot affect its patronage. Besides, he has a great number of plans to put into operation next season, and therefore wants to begin activities early.

In September Mr. Hopkins will present William Gillette in "A Successful Calamity" for a short season at the Booth preparatory to a road tour, and in October he will transfer "The Deluge" to another theater, if its patronage warrants, and produce at the Hudson Clare Kummer's latest play, in which Billie Burke will appear.

COLLIER CLOSING SEASON

William Collier in "Nothing But the Truth" at the Longacre Theater and "His Little Widows," the musical play at the Astor Theater, will both close their seasons, June 30. Mr. Collier, who began his New York engagement Sept. 14, will have played in "Nothing But the Truth" 339 times, establishing a long-run record in New York for himself as well as the Longacre Theater, and also recording the longest run of any farce produced in New York during the season. He will continue in "Nothing But the Truth" next season, starting his tour late in August.

GAMBOL AT PLATTSBURG

Arrangements were completed last week whereby the Lambs' Club will repeat its All-Star Gambol for two performances at Plattsburg, N. Y., on Sunday, July 1. A large contingent of Lambs are now in Plattsburg, and it was through negotiations with that contingent and the executives of the Lambs that the soldiers' gambol was brought about. The performances in Plattsburg will be, with one or two exceptions, the same as those given at the Manhattan Opera House.

MARRIED

JOSEPH SANTLEY, actor, and Ivy Sawyer, the English actress who first appeared in New York in "Betty," were married on June 22 at the Church of the Ascension, Brooklyn. Philip Bartholomae and Aileen Cowan were the best man and bridesmaid. After a wedding breakfast at the Biltmore the couple, in their automobile, started for a honeymoon trip to Niagara Falls. After a short stay at the Falls they will motor to Chicago, where they will join the "Oh, Boy!" company. Their romance began when both were appearing in "Betty."

PATRICK WILLIAM CAMPBELL, last season business manager for the "Pollyanna" company, was married June 14 to Mildred Booth, an actress, in Philadelphia, the home city of the bride.

MARY EDGETT BAKER, a popular member of former stock companies at the Baker, Portland, Ore., and daughter of George L. Baker, mayor-elect of Portland, was married in San Bernardina, Cal., recently, to Russ Dudley, originally of Kasas City, more recently of the University of California, and now of Los Angeles. Mrs. Dudley says she has quit the stage.

DIED

DIGBY BELL, one of the most noted actors of the last decade, died June 20 at Miss Van Alston's sanitarium, New York in his sixty-eighth year. He was born in Milwaukee, Wis., and at the age of five was brought to this city. As a young man he was engaged in the brokerage business, during which time he had opportunities to engage in amateur concerts. His voice proved so full of promise it was decided that he study abroad and subsequently he went to Italy where he remained from 1871 to 1876. Bell made his operatic debut on the Island of Malta in the latter year in "La Sonnambula." Sometime later he returned to the United States and made a concert tour. He made his first appearance in comic opera in Montreal in "Pinafore." It was not long before he became a member of the Augustin Daly company, and for several seasons played dramatic roles in New York. Later he returned to the comic opera field, and then once more appeared on the dramatic stage. After two seasons in vaudeville he turned his activities toward motion pictures and his last work was done in that field. In 1882 Bell married Laura Joyce, the actress, who died in 1904. He was a member of the Players and Lambs clubs.

GEORGE SUN, one of the best known and well liked men connected with the American stage, died June 15 at Hot Springs, Ark., of complications resulting from a crippled physical condition. In many respects his career was unique in the annals of the show world. He was born in Toledo, Ohio, fifty-five years ago. At an early age he commenced practicing juggling during his spare moments while he was employed in a brass foundry. In 1880 he gave up his work in the shops and joined a small circus, where he met with considerable success. The following year he joined the Charles Andress Gift Show, and a number of months later found him a feature with the P. T. Barnum circus. Shortly after this he suffered the accident which was to cripple him for life. In making a leap he was injured so severely that both limbs became paralyzed. Quite by accident it was discovered that he could continue his act despite his affliction. The following year he took a small road show on a tour of the one-night stands. Later this show was enlarged considerably, and in 1892, in conjunction with his brothers John and Gus, he established Sun Brothers' Great United Shows. Year by year the show grew until it became a tremendous success and money maker. This was in 1912, and at that time George Sun decided to retire from active work. During the past few years he divided his time between Hot Springs and Toledo. He leaves a wife, a son and two daughters; also his mother, three brothers, Gus, Pete and John, and three sisters. He had amassed a fortune and was interested in a number of business projects that will leave his widow and children well provided for.

WILLIAM S. WARREN, auditor of the Denham Theater, Denver, Colo., and a widely known theatrical man, died at the Park Avenue Hospital in that city. He had been ill for about a year. Mr. Warren had been identified with the theatrical profession since early youth, and was the personal friend of nearly every prominent star of past days. His sister was the widow of Joseph Jefferson, and Mary Marble is his niece.

WALTER HITCHCOCK, who recently appeared on the motion picture screen in a lead opposite Ethel Barrymore in the "White Raven," and who played the part of the master of finance in Rex Beach's film drama, "The Auction Block," died suddenly, June 23, in his room at the Hotel Somerset of acute indigestion shortly before his wife, Teresa Michelena, who appeared in "Nothing But the Truth," had reached his bedside from Cleveland. He was a member of the Screen Club, Green Room and the Friars.

In Memoriam

In loving memory of my dear mother, **KATE GILBERT**, June 27, 1905.
KATE BONNINGTON ROCH.

In loving memory of my dear mother, **MARY DAVENPORT MURRAY**, who entered into rest June 26, 1916.
SUSAN DAVENPORT THOMPSON.

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1493 Broadway, New York City

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

E. C., New York.—Before appearing in "The Thirteenth Chair" George Tilton was a member of the Portland (Me.) Players and appeared in "Common Clay."

MIRROR CONSTANT READER.—On another page of THE MIRROR you will find Donald Brian's name mentioned in Joe Weber's announcements for coming theatrical productions.

SUBSCRIBER, Mount Vernon N. Y.—The stock at the Weiting Theater, Syracuse, N. Y., closed June 23. The Knickerbocker Players at the Empire Theater are still playing in Syracuse. See the stock notes in THE MIRROR.

CONSTANT READER.—A copy of "The Easiest Way" may be obtained from Baker and Taylor Book Publishing Company, 354 Fourth Avenue, New York. (2) Watch the motion picture department for that information. At present we do not know.

READER, Richmond, Va.—THE MIRROR, dated Saturday, is published on Wednesday and not on Tuesday, as you stated. So that would account for one day's delay, but we should be very glad to have the name of the dealer in Richmond who supplies you with THE MIRROR, so that we can take the matter up with the distributing company.

L. S. B., Woodhaven, N. Y.—Joseph Santley and Ivy Sawyer are in vaudeville at present, but later in the season they will take the leading roles in a second company of "Oh, Boy," which is being formed now. In another page of THE MIRROR you will find a notice giving an account of Mr. Santley's engagement to Ivy Sawyer, which answers your question. (2) We have made inquiries at the Strand and other places, but are unable to find a biography of Walter Vaughan, who sang at the Strand Theater.

R. J. P., Chicago.—Marilynn Miller made her stage debut with her mother, father and sister at Lakeside Park, Dayton, Ohio, on Aug. 20, 1903. The Miller family was then offering an act under the name of "The Columbian Trio." They were next known as The Columbian Five, numbering, mother, father and three daughters, Ruth, Claire and Marilynn. The family next went abroad and for ten years toured England, the West Indies, the South Sea Islands, Hawaii and Australia. It was during an engagement in London that Lee Shubert chanced to see Marilynn dancing and engaged her for the Winter Garden production, "The Passing Show of 1914." Since then she has appeared in the "Passing Show of 1915" and "The Show of Wonders." (2) Peggy O'Neil is in vaudeville. The other players are at liberty just now, but their future plans will be given in THE MIRROR just as soon as they are made known. (3) In the incorporation notices the following addresses were given for the film companies: Mayfair Film Corporation, 10 Wall Street, New York; the To-Day Feature Film Corporation, 233 Broadway, New York.

TO CLOSE LITTLE CLUB

Owing to the advent of the hot weather, Justine Johnstone announces that she will close her "Little Club" June 30 during the months of July and August, but that the club will positively reopen early in September, when it will be conducted in conjunction with Miss Johnstone's little revue, which the Shuberts will present on the roof of the Forty-fourth Street Theater. Miss Johnstone is going away for a six weeks' trip to the seashore and the mountains.

"PURSUIT OF PAMELA"

The first performance of Oliver Morosco's production of "The Pursuit of Pamela" will take place within a few weeks in one of his California theaters. In Chester Bailey Fernald's comedy, Eleanor Painter, playing the leading role, will assume the initial dramatic part of her career. Norman Trevor, late of the Barrie playlets, has been engaged to play the most important male role.

BOOM THE CONVENTION

President's Letter Gives New Impetus to Gatherings of Business Men

A trifle over two weeks will see the opening of the seventh National Convention and Exposition of the Motion Picture Exhibitors League of America, at the Coliseum, Chicago. Everything is said to be developing upon the broadest possible lines for a really enthusiastic and noteworthy assemblage, and it is believed that film history will most certainly be made in large quantities at this gathering.

Some persons have stated that owing to the war the affair should not be held this year. They are referred to this letter from President Wilson, under date of June 17, to the New York Merchants and Manufacturers' Exchange in reply to E. P. Ritter, who asked if there should be any attempt to do away with business and commercial conventions, and which reads as follows: "In reply to your letter of June 4, allow me to say that I not only see no reason why commercial conventions should be omitted during the war and should regret to see any instrumentality neglected which has proven serviceable in stimulating business and facilitating its process. This is not only not a time to allow any slowing up of business but is a time when every sensible process of stimulation should be used."

Arrangements have been made with the Hotel Morrison, Chicago, the latest and most modern hotel, located at Clark and Madison, for the official headquarters of the seventh national convention. All delegates should write or wire for reservation as the management wants to place them where they will be well satisfied. The big banquet will be July 19, and the night of July 20 the hotel turns over the beautiful Terrace Gardens with special entertainment to the Moving Picture Exhibitors' League.

A. L. Randall Company, importers and manufacturers, have taken a $1,200 space at the Exposition and also have made a contract to decorate the Coliseum.

CRAVEN WRITES COMEDY

Among the several productions that Fred J. Zimmerman, Jr., will make next season is a comedy named "Needles and Pins," which is an adaptation of a magazine story by Frank Craven. Mr. Zimmerman has engaged most of the cast for the first of his new offerings, and the premiere of the piece will take place at Long Branch, N. J., on Aug. 30. Mr. Craven is to act the principal role in his own work. Others in the company are Grace Goodall, Jed Prouty, Maude Hanaford, Charles Trowbridge, and Evelyn Gosnell.

PLAY BY WOLF AND HIRSCH

Cohan and Harris have commissioned Rennold Wolf and Louis A. Hirsch to write the book and music for a new musical comedy, scheduled for production early in the Fall. It will mark the third musical play concocted by Mr. Wolf for this firm, the others being "The Red Widow" and "The Beauty Shop." Wolf and Hirsch have collaborated before, in evolving the "Follies of 1915."

"LOVE O' MIKE" COMPANY

Elisabeth Marbury and Lee Shubert are organizing a second company of "Love o' Mike," which will present the musical comedy on a tour of the principal Eastern cities. Doris Predo and Clare Stratton have been engaged for leading parts. The original company will remain at Maxine Elliott's Theater throughout the Summer.

QUIET IN FORT LEE

Mayor White, of Fort Lee, N. J., has hearkened to the repeated complaints of the citizens of his town against the noise made by a motion picture company in taking exterior scenes of a film concerning circus life, consisting of street parades, a real circus under a "big top," and other things that are not exactly conducive to peace and quiet. He has ordered that no scenes are to be photographed on Sunday or late into the night, and if this does not suit the Jerseyites who in self-defense desire a little early evening sleep, he will order a suspension of operations after dark. Last Sunday several hundred supers who journeyed to Fort Lee were forced to return without being used.

"WHAT NEXT?" OPENS

LOS ANGELES, CAL. (*Special*).—Oliver Morosco's comedy, "What Next?" opened June 24 at the Majestic Theater with Charles Weininger and Blanche Ring in stellar roles. The production resembles a vaudeville medley with catchy songs and little pretense of a plot. Miss Ring received an enthusiastic ovation.

MAUDE FEALY GETS DIVORCE

Maude Fealy was granted a divorce from James Durkin at Denver, Col., recently, on grounds of non-support. Miss Fealy was married to Mr. Durkin Oct. 31, 1909, but in her complaint it was stated that they have lived apart for the past two years.

THREE-ACT FARCE

Harry Segall has just completed a new three-act farce tentatively called "Sincerely Yours," and described as "a love story without the usual ending." A new producer, Samuel Mittelman, a wealthy Chicago wholesaler, will offer it to Broadway next Fall.

THE MIRROR BOOK TABLE

HOW TO PRODUCE AMATEUR PLAYS, by Barrett H. Clark; Little, Brown and Company, Boston. The preface contains this paragraph: "It is always well to bear in mind that no art can be taught by books. The principal purpose of this volume is to lay down the elements and outline the technique of amateur producing." Nevertheless, there is in this book that which every one who has resolved to be an actor should know. Essentials are explained here by words and by diagrams, and the numerous illustrations of settings of well known plays give a quick idea of stage effects. The contents cover choosing the play, organization, choosing the cast, rehearsing, the stage, lighting, list of amateur plays, copyright and royalty and make-up. Mr. Clark was former assistant stage-manager and actor with Mrs. Fiske, and is in charge of the dramatic department at Chautauqua, New York. If you are going on the stage, or if you are already there, this book will be appreciated.

"THE PRINCE OF PARTHIA," a tragedy by Thomas Godfrey; Little, Brown and Company, Boston. Five hundred and eighty copies of this book have been printed, of which 550 are for sale. In a review of early American drama some weeks ago in the MIRROR it was stated that "The Prince of Parthia" was the first American tragedy to be played in this country. The first production was in Wilmington, N. C., and from that place it was despatched to Godfrey's native city, Philadelphia, for subsequent production. The book is in commemoration of the one hundred and fiftieth anniversary of the first and only professional production of "The Prince of Parthia" in 1767, and is the first publication since the original publication in 1765. The text is reproduced without variation from the original. The list of plates in the volume adds to its interest. Perhaps it may be news to the profession that Thomas Godfrey's grave in a Philadelphia cemetery is unmarked, but it is not to the profession's credit.

N. Y. PLAYERS LONG AGO

Recollections of Dr. Allen McLane, Grandson of Alexander Hamilton

Dr. Allan McLane Hamilton has written a book, "Recollections of an Alienist." Here are some of his recollections of players he knew:

"It was Augustin Daly who translated and 'adapted' several German farces and light comedies. While as a rule they were very amusing and well done, they exhaled the atmosphere of a certain shoddy society which was made offensive by the antics and dress of several male members of the company who had probably never off the stage worn evening dress.

"One jeune premier, following the mode of the lower East Side, wore upon his wide and very glossy shirt bosom a Roman cross made with diamonds, and another had gigantic detachable shirt cuffs which he took pains to display suddenly by a peculiar motion of his forearms, this feat of gymnastics gaining for him the sobriquet of 'the cuff shooter.'"

A mention of "The Black Crook" inspires a defence of the ladies of the ballet:

"Most ill-informed people know very little about the morality of the ballet dancer. My knowledge enables me to say that perhaps it is higher than any other following that belongs to the stage, and certainly the conscientious women who follow this calling are the most consistent and lead admirable domestic lives. They are usually very ambitious, and as for work, there is not enough to be said in their favor.

"I have for some time known Mlle. Adeline Genee, who married Frank Isitt, the business agent of the Duke of Norfolk. No mention need be made of her talent or of her industry. Not only does she spend hours planning new ballets and drilling her dancing corps, but no one does such an amount of real hard work. I hear that when she last went on tour she ordered sixty pairs of dancing slippers, and wore these out long before the season was over."

Dr. Hamilton saw much of Gilbert, the playwright, both in this country and subsequently in London. He always was ready for a sinister joke, except when beside himself with rage when he found that others were pirating his work or attempting to alter his book. One can imagine his withering sarcasm; shown upon an occasion when in New York a certain manager suggested that he should localize the libretto and introduce into "Pinafore" the name of a certain American naval officer.

"He was always kind to the chorus girls, who as a rule are always damned and bullied when they are stupid. Of course there were the little rows and bickerings that one always finds among theatrical people. One day a little chorus girl came to him with tears in her eyes and said:

"'Oh, Mr. Gilbert, what do you think that girl over there said about me? She said that I was no better than I should be,' to which Gilbert replied:

"'You are, my dear—you know you are,' and with this ambiguous assurance the girl dried her eyes and went smilingly back to her place in the rear rank of the chorus."

The book is published by George H. Doran Company.

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"Better than 'Peg o' My Heart'" —EVE. SUN.
By Maude Fulton

NEWS OF STOCK PLAYS AND PLAYERS

LINE-UP OF SCHENECTADY'S STOCK ACTORS

Mae Desmond and Her Players Have Just Terminated a Successful Engagement of Eleven Weeks

MAE DESMOND CO., VAN CURLER, SCHENECTADY, N. Y.

The people in the picture are: Lyle Harvey, Franklin George, Albert Hickey, Olga Gray, Millie Freeman, Helen Campbell, Martha Amsdell, Frank Fielder, Guy Hitner, Mae Desmond, Lillian Bunn, Mae Naughton, Katrine Hunt, Josette Gerish, Anna Callahan, Warren Fabian, A. Gordon Reid, and Frank Armstrong.

THE MIRROR regrets that the players are not more clearly identified in the order in which they appear, owing to a misunderstanding in Schenectady, which was not corrected in time to make the desired identifications.

SCHENECTADY, N. Y. (*Special*).—Week June 18-23 was farewell week at the Van Curler, when Mae Desmond and Players terminated a most successful eleven weeks' engagement with a splendid production of "On Trial." All the favorites were seen to good advantage. Mae Desmond had assembled a well-balanced and meritorious company, a remarkable feature of which was that during its entire engagement not one change was made in the personnel of the cast, which included Frank Fielder, Albert Hickey, Olga Gray, Franklin George, Lillian Bunn, Millie Freeman, Anna Callahan, Lyle Harvey, Guy Hitner, and A. Gordon Reid, under whose directions all plays were produced. It is expected the company will return next season.

NAT SAHR.

DENHAM OF DENVER HOLDS

"Uncle Billy" Warren's Ashes to Be Scattered on Waters of Spirit Lake

DENVER, COL. (*Special*).—The Denham has not closed and gives no indication that its phenomenal run will be broken by the competition of the Summer resorts. "Sinners," week June 17, although a sure-fire play, showed what the company can do in drama. Clara Louise Moores grows steadily in popularity. William David, Gilberta Faust and William Webb scored, as is their wont. "What Happened to Jones" followed. Harry Graham, stage carpenter at the Denham for one hundred and eighty-four weeks, has severed his connection with the organization. William G. Warren, known as "Uncle Billy," the Denham's auditor, is dead. His will, of which O. D. Woodward is executor, requests that his ashes be scattered on the waters of Spirit Lake, Wisconsin. Uncle Billy's favorite finishing spot. Business Manager Con Hecker and other friends in the theatrical world are legatees.

Charlotte Greenwood in "So Long Letty" cavorted at the Broadway June 20-24. Franklyn Underwood, General Manager for Morosco, was here with the company. He is well known in Denver as director and leading man of the old Baker Theater Stock organization.

The Lakeside company even bettered its work in "A Stubborn Cinderella" over the week before. Frederick Dunham is making good and has satisfying support.

The Joseph Glass Company opened at Elitch's June 24 in "Jerry," under the direction of O. D. Woodward. Audra Alden is leading woman.

FREDERICK D. ANDERSON.

THE MIRROR is glad to print the foregoing as it corrects an error which unfortunately appeared in this department a few weeks since. Manager Webb of the Denham informs the MIRROR that there is no intention of closing his house, and that business continues most satisfactory.

SEATTLE

At the Metropolitan: Motion pictures, "The Birth of a Nation," June 10-16.

Moore: Dark, June 10-16.

Pantages: "Honeymoon Isle" and vaudeville June 10-16 before a good attendance.

Palace Hip: J. C. Lewis and company and vaudeville.

Tivoli: Dick Lonsdale company in "Ole's Baby Incubator."

Moving picture at the Clemmer, Coliseum, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

TARKINGTON STORY ON THE STAGE

"Seventeen," by Stuart Walker—Cast in Indianapolis, Strong and Weak, Has Hoosier Approval

INDIANAPOLIS (*Special*).—For their fifth week, June 18-23, at the Shubert Theater, the Stuart Walker Players put on Booth Tarkington's "Seventeen," dramatized by Hugh Stanislaus Stange and Stannard Mears. Through the efforts of Mr. Walker, who felt he had the ideal Willie Baxter in Gregory Kelly, Indianapolis was fortunate in witnessing the premiere of this charming little play of character studies, which kept the large audience in rare good humor and brought forth much applause throughout the evening. The play, called a play of youth and Summer time, is in four acts and two scenes, and follows closely the story and dialogue, which is too well known to repeat here. It is made up of many amusing episodes, but lacks dramatic action and is too long, and while there was no doubt of its cordial reception, which was to be expected in Tarkington's home town, some changes will no doubt be needed to make it more than a local success. Unfortunately, Mr. Tarkington was not present at the opening, having left with his wife for his Summer home in Maine a few days before. The production was notable for the fine work of Gregory Kelly, Lillian Ross, George Gaul, and Judith Lowry. Gregory Kelly lived up to Mr. Walker's great expectations of him as Willie Baxter and gave a performance that could not be improved upon. Lillian Ross as little Jane Baxter, so simple, natural and childlike, was one of the joys of the evening. George Gaul added a large share of pleasure by his perfect conception of Genesis. His negro dialect and mannerisms were true to life. Judith Lowry made a sweetly sympathetic and lovable Mrs. Baxter. Lew Medbury was forceful and pleasing as Mr. Baxter. Neil Martin was thoroughly at home in the role of the boy friend. Johnnie Watson, of Willie Baxter, and Edgar Stehli made the most of the small part of Johnnie's fat cousin George. Unfortunately, Agnes Rogers, with her wooly toy dog, a poor substitute for Flopit, was sadly miscast as Lola Pratt. "You Never Can Tell" and "The Birthday of the Infanta" week 25.

A tea was given at the Woodstock Club afternoon of June 19 by the Drama League of Indianapolis for the Stuart Walker Players.

PEARL KIRKWOOD.

STATE OF THINGS IN SYRACUSE

Sudden Finale of the Lew Wood Stock Company—Leading Lady Does Not Know

SYRACUSE, N. Y. (*Special*).—The Wieting Theater is dark and the Lew Wood Stock Company which had been playing there is no more, at least for the present, and no one queries as to its future. Rita Knight, erstwhile leading lady, was the only one of the Wood company left to do the talking. She has gone to Portland, Me., to rest until September.

Lew Wood has gone to New York. The company was to have played here three or four more weeks and then go to Savannah, Ga., but now it is disbanded. Everybody is going or has gone his or her separate way. Even the stage settings were hauled away in big moving vans.

Miss Knight looked tired and a little forlorn when interviewed. Of Mr. Wood and the rest she did not know. She only knew she was going to Portland about as soon as she could get there.

Then she was asked the question a lot of other Syracuse folk have wanted to ask her.

"Now, who could have started such a story!" she exclaimed. "No, I am not going to be married. No, I am not engaged to any Syracuse business man. He's a fine fellow all right. The best ever. There's no telling what the future holds, but we're not going to be married now. Why, we're not even engaged. I'd just like to know who said we were."

The abrupt termination of the Wood season astonished Syracuse playgoers who had counted on a Summer of fun.

George M. Cohan's musical comedy, "The Little Millionaire," was presented by the Knickerbocker Players week June 18-23. Miss Gombel played the role of Goldie Gray excellently and added much to the attractiveness of every scene in which she participated. Mr. Wilcox sang about his being a millionaire, danced with Miss Gombel, and finally sang a Gypsy love song in costume, with Coralinn Waide, which last was the best.

FREDERICK E. NORTON.

FLASHES FROM STOCK STAGES

Lively Company in Colorado

The Lakeside Casino, Lakeside, Col., is described as a "merry, rollicking company." It opened for the Summer in "Bright Eyes." Frederick Denham is leading man; Mabelle La Couver, leading woman; Edith Laurence, ingenue. Other members: Lee Johnstone, Millie Corbin White, Elmer Jerome, Francis Pierlot, Emmet Vogan, Sam Orton and Jack O'Malley.

Stock burlesque at the Empire, Springfield, Ill., has run continuously for the last thirteen years and is still in the game.

Charles Coghlan, nephew of Rose Coghlan, and a member of Shea's Stock company in Auburn, N. Y., was obliged to relinquish his connection with the company and underwent an operation for appendicitis a few days since. He is twenty years old. His condition is favorable.

Actor's Play a Success

The Florance Players at Sturgis, Mich., are still playing to good business. Monday night, June 18, the theater was packed to the door to witness "They Are My People." This play was written and produced by Edwin Weever, the leading man of the company and has met with phenomenal success as an opening bill for the above company. So great was the business at Sturgis that the management found it necessary to rent three hundred extra reserved chairs, in order to take care of the crowds on Tuesday night and the balance of the week.

Stock in Columbus, O.

Richard Buhler and associate players, Lillian Kemble, A. S. Byron, Roy Gordon, John Elliott, R. Thomas Holden, John Prescott, Carl Norman, Mabel Carruthers, Ida Maye, Margaret Knight, Louise Orendorff, and Alice Terry opened a Summer stock season at the Alentown Park Theater, Columbus, O., Monday June 11, in "Common Clay," with "A Full House" as the underline. The company is under the direction of A. G. Delameter. Max Van Mitzel is the stage director, and Geo. Bosell, the scenic artist.

THE MIRROR has received the following: NEW YORK DRAMATIC MIRROR STOCK DEPARTMENT: Three cheers for the good news that Cecil Spooner is soon to open in Brooklyn. There are many glad to hear it and who will give her a royal welcome.

H. KREEGER.

Lillian Kemble is a feature with the Olentangy Park Stock company, in Columbus, Ohio. She appeared in the opening piece, "Common Clay."

We have been requested to print that Enid May Jackson has a Japanese spaniel which attracts more attention than any dog in the town where Enid plays. We had the item marked up "for dog days," but as the request to "do it now" comes on pink letter paper, we yield. Always glad to oblige. Don't mention it.

"Squib of News."

James A. Bliss, stage director of the Standish Theater, Denver, Col., sends in this as a "Squib of News":

Following the ousting of O. D. Woodward, whose genius built up the Denham Theater and kept it open Summer and Winter for nearly three years, and made theatrical history in Denver, an exodus of a large majority of the mechanical force, as well as a publicly accepted leading woman, and the well-known comedian, James A. Bliss, who made his final bow with the company in "Three Twins" Saturday night, June 16, took place. The new management has recently installed a $1,500 moving picture booth.

Oliver Hit in Lincoln

This is the fifth week for Otis Oliver and his company at the Oliver Theater, Lincoln, Neb., and Summer stock has never been the success in that city as Mr. Oliver has made it. Last week every performance was sold out for a fine production of "A Pair of Sixes." "Polly of the Circus" is now in rehearsal"; "Rolling Stones" to follow. Margy Dale and Louis St. Pierre are two new members in the company.

POLI OPENS IN WILKES-BARRE

WILKESBARRE, PA. (*Special*).—The Poli Players opened in "The House of Glass" June 28. Press and public praised the company to the limit. Miss Grace Huff has captured the town and repeated her success of three years ago. Evert Horton, Rita Davis, May Hurst, Marie Hodgkins, Alma Rutherford, Frank G. Bond, Arthur Buchanan, Rexford Burnett, Jack Roche, Jack McKee and Harry E. McKee, director, have all shared in the success of the company. "Widow by Proxy," "Silent Witness," "Pays to Advertise," "Hit-the-Trail Holliday" have all gone over to big business. Karl O. Amend is scenic artist. Week July 2, "Mrs. Wiggs," with Minnie Milne as Mrs. Hazy.

PLAYERS QUIT TO TAKE A REST

After Forty-five Weeks' Work Somerville's Stock Retires, but Will Return in the Fall

SOMERVILLE, MASS. (*Special.*) (Clyde E. McArdle, Mgr.).—Heralded as one of the best plays of the season and one that had piled up the greatest number of record-smashing box-office records throughout the country, "Little Peggy O'Moore," the offering by New England's finest stock company, Somerville Theater Players, opened to two capacity audiences Monday. The bill is extremely interesting in spots and just the opposite in others. Adelyn Bushnell in the title role is seen to advantage, as is Arthur Howard as Dan Murphy, the mayor. There are many other good roles in the play; in fact, some of the characters are excellent, and there is ample opportunity for some beautiful stage settings, which Kendal Weston, the director, has taken advantage of. Current week is the last of The Players, and they will make their departing bow in "The Girl from the U. S. A."

With the closing of the Somerville Theater Players, who start a much-needed rest after forty-five straight weeks, the theater will be given over to a season of musical comedy stock, starting Monday matinee, July 2. Bob Ott and his company move bodily into the theater, and special scenic productions will be arranged by the management. Ott's company have been literally a "clean-up" everywhere, and unless all present indications fail, he will again hit the bull's-eye for business in this cozy little theater. In most towns stock closes because business falls off, but such is not the case in Somerville. The dramatic company closes for a rest and again to whet the theatrical appetite for drama the coming season, so there seems to be no reason why with a lot of "pep," hosts of pretty girls and plenty of comedy, it isn't a winning combination. An ideal company presenting ideal Summer show in an ideal theater.

STAND-BY.

"HUMAN HEARTS" AT UNION HILL

The B. F. Keith Players at the Hudson Theater, Union Hill, N. J., presented a big revival of "Human Hearts," by Hal Reid. Like most of Reid's plays "Human Hearts" is highly melodramatic and is full of exciting scenes and stirring situations. Mr. Reid honored the company by being present at the opening performance Monday matinee, and was more than pleased at the intelligent interpretation that the company gave his pet play. W. C. Masson, the man behind the gun of this worthy organization, spared neither time nor expense on this production which resulted in an ideal performance. Charles W. Dingle, who has been away on a short vacation, has returned, and as Tom Logan, the big hearted blacksmith who is sent to prison for a crime he did not commit, gave a very intelligent performance. Evelyn Varden as Ruth Larkins, more than delighted her many admirers and gave a sincere and conscientious rendering of a sweet young girl who is in love with the village blacksmith. Charles C. Wilson as Frederick Armsdale, the villain, was natural and rendered the character in a cold, cruel, heartless manner. He was highly complimented by the author who said that the part was never played better. A. G. Winn as Mason, a tramp, did some very good character work. Virginia Howell played the part of Jeanette Logan, Tom's wife, in a very satisfactory manner. Jessie Pringle as the poor blind mother did the best work since she joined the company two seasons ago. Jasper Field was very amusing as Mose Jones. Aubrey Bosworth did splendid work as Jimmy Logan, a half-witted lad. Bud Sloat did well as Limpy Morgan. Popular Joseph Lawrence was seen to excellent advantage as Governor Markham and gave the role all the dignity and refinement it demanded. Oliver Curry and J. Ellis Kirkham both did good work. Special mention is also due Arthur Mack, Russell Snoad, Marguerite Lopsley, William Davidge, Howard Emoory and Michael Casey. Week June 25, "Which One Shall I Marry?"

CHARLES A. BITTIGHOFER.

EVELYN VARDEN.

The above is an excellent likeness of Evelyn Varden, the popular and versatile leading woman of B. F. Keith's Hudson Stock company, Union Hill, N. J. Miss Varden is but twenty-two years old and it is said she is the youngest stock leading woman on the American stage. She has played leads for one season with the Dayton Stock company, Dayton, Ohio, and was also leading woman for forty weeks with the Somerville Stock company, Somerville, Mass. She played the part of Ethel in "Peg o' My Heart" on tour for six months. Her previous engagement before joining The Keith Players was with James Powers in "Somebody's Luggage." During the few months Miss Varden has been at Union Hill she has justly earned the reputation by her sincere and perfect interpretations of the many difficult roles she has been called upon to play as the cleverest and the most beautiful leading woman who has ever appeared at this popular stock theater.

BITTIGHOFER.

KATZES'S 39 WEEKS IN SALEM

SALEM, MASS. (*Special*).—For the farewell week at the Empire, June 11, Manager Katzes picked the uproarious farce, "The Third Party." That the big audiences enjoyed it and the more or less free rendering of the lines by the company there was no question. There was an informal reception on the stage after each matinee, giving every person a chance to meet the players. That the company has been the most popular for years was demonstrated by the warmth of the applause accorded each player and by the numerous floral tributes. The present company holds the stock record in Salem, having played 41 consecutive weeks, the longest previous run having been 39 weeks. Julian Noa, in a breezy but earnest little speech at the close of the second act, thanked the Empire patrons for their continued hearty interest in the work of the company and announced that it was probable that the same company would be back in Salem on Labor Day, which called forth much applause. Mr. Katzes has presented a good selection of plays and the company has been universally well liked. It is to be hoped that September will see them once more at the Empire.

DOROTHY BENNETT.

"MILE-A-MINUTE KENDALL"

TORONTO, CAN. (*Special*).—"Mile-a-Minute Kendall," which the Robins Players offered week June 18, at the Royal Alexandra, proved a genuine laughable comedy. Helen Travers, as Amelia, gave one of the cleverest bits of acting done here in a long, long time, and "the beloved comedian," Jack Amory, was at his best as Evans, the hotel keeper. The beauty of this thorough and artistic old gentleman's work is good to watch. Edward Robins leaves nothing wanting in his acting as Kendall, and Virginia Brooks makes a charming Joan. Ethel Intropodi makes the adventuress so lovely that one cannot blame Kendall for loving her one bit, and Reina Caruthers is again brilliant as Bess. Jackson in the role of the village smarty is excellent, and Miss Laidlaw, Sullivan, and Webb, as expected, made small parts stand out. Excellent attendance.

GEORGE M. DANTREE.

TOLER AND KEITH IN PORTLAND

PORTLAND, MAINE (*Special*).—Jefferson: Week June 18, Sidney Toler Stock company in "Broadway and Buttermilk," an entertaining farce well acted. Adelaide Kelm as Madame Nadine gave to the part just the right touches to make the most of the situations and delivered her lines with their many witticisms in slang in a very convincing manner. Sidney Toler in the smaller part of Tom Burrows gave an excellent interpretation of the breezy traveling man; Belle D'Arcy did excellent work as the eccentric Mrs. Denby. A feature of the performance was the demonstration work of the Boy Scouts. Current week: "The New Henrietta." B. F. Keith's: the first Portland production of "A Pair of Silk Stockings." Alma Tell as Molly Thornhill, did one of the best comedy portrayals during her engagement here; with her witty remarks and her coquettish ways, she was delightful; Jack Roseleigh as Sam Thornhill made the most of a small part; Raymond Bramley was capital as Captain Bagnal; Jean Newton was charming as Pamela. The settings and costuming of the play were particularly worthy of mention. Current week: "Which One Shall I Marry." New Portland: Headliner Frivolity Girls. Strand, Empire and Elm: the usual high class motion pictures with capacity houses.

PALMER STRAW.

"Mile-a-Minute Kendall" was the attraction offered by the Baldwin Stock players at the Lyceum, Duluth, week of June 17. Good houses. A new leading man, Elbert Cross, won favor of the public.

"PRINCESS PAT" IN ELMIRA

ELMIRA, N. Y. (*Special*).—The new Rorick's Opera Company got away to a splendid start at Rorick's Theater, June 18-23, offering "Princess Pat" to large business. It is easily the best all-around organization offered at Rorick's in the eighteen years that musical stock has been the policy of the house. First honors went to Scott Welsh, Elmira's own tenor-comedian, recently of "Eileen," who scored a big hit as Bob Darrow; Janet Velie, the new prima donna, in the title-role, became an instant favorite. With youth, a bewitching personality and a most pleasing soprano voice, she contributed much to the success of the production; Louise Orth, the ingenue, won favor as Grace Holbrook; Boyd Marshall was a tuneful and dashing Prince Di Montaldo, and Fred Emerson a finished Anthony Schmaltz. Jack Pollard supplied natural and clean-cut fun as Si Perkins; Henry Antrim sang and acted the part of Tony Schmaltz, Jr., well, and Francis J. Tyler offered a pleasing basso voice in the role of General Holbrook; Helen Davidson, Lynn Newsom and Victor Leroy were seen to advantage in smaller parts. The chorus proved young, sprightly and the possessors of voices, and the feature dancers, Raymond McKay and Hazel Harris, pleased greatly. George Lyding directed the orchestra with rare skill, and the handiwork of Charles Jones, the capable stage director, was everywhere in evidence. "The Man Who Owns Broadway," 25-30.

J. MAXWELL BEERS.

BISHOP, HENRY MILLER, OAKLAND

OAKLAND, CAL. (*Special*).—The Bishop Players, under the personal direction of John Griffiths Wray, are presenting for the first time in Oakland the Harvard prize drama, "Common Clay," and each player in the cast is deserving of praise. In the leading roles are Virginia Brissac, as the girl; Albert McGovern as the son; J. Anthony Smythe as the Judge; Orral Humphreys, the cheap lawyer; Ben Orway, the dissipated chap, and Hugh Metcalf as the father. All score decided hits, and the play is one of the best that has been presented here this season.

Macdonough; Henry Miller and his players in "The Better Understanding," June 10-16, to fair business.

LOUIS SCHEELINE.

(*Continued on page 14*)

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STEIN'S MAKE-UP

NEW YORK

ALBEE'S "LITTLE WOMEN"

PROVIDENCE, R. I. (*Special*).—"Little Women" by the popular Albee Stock Players at Keith's week June 18, proved a genuine treat to a large attendance at every performance. This company has enjoyed prosperity since the opening, April 16. Miss Hamilton is a real heroine. She plays the tomboyish big-hearted Jo March and is thoroughly enjoyable in that impersonation; Miss Martin is a winsome Meg and Miss Preston and Miss De Mont are satisfactory; Isadore Martin is genuinely human as Hannah, her portrayal is too good to miss. The remaining cast was well balanced and could not have been improved.

ELMER C. SMITH.

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HARLEM'S "SONG OF SONGS"

Another success was achieved by the popular Broadway Players at Hurtig and Seamon's Theater, 125th Street, New York city, week June 18. The attraction being an artistic production of Edward Sheldon's success, "The Song of Songs." Mona Bruns, the talented leading lady of the company, appeared to the best possible advantage as Lily Kardos and duplicated the great success she made when she played this part on tour all last season. She invested the role with such sincerity and revealed a personality so sweetly girlish that she completely won all hearts. Donald MacDonald scored heavily in his graphic rendering of Stephen Bennett. Dodson Mitchell as Senator Calkins acted his part in a manner that entitled him to the highest praise. Pell Trenton as Richard Laird gave further evidence of his exceptional talent and fine accomplishments. Charles Dow Clarke, who has justly earned the reputation as being the cleverest and best character man that has ever appeared in Harlem, again gave a splendid character study as Mr. Phineas Bennett. Miss Grace Carlyle was very impressive as Anna Merkle. The play was produced under the very careful direction of Argyll Campbell, who had every reason to rejoice and be proud of the fruits of his labor. Special mention is due to Elise Bartlett, Anna Sands, Eugene Lowe, Roland Rushton, Dagmar Robinson, Louis Le Bey, Edward Fielding, Walter Craven, Roland Rushton, Anton Ascher, and Eleanor Seybold. Manager A. Washington Pezet is to be congratulated upon his success in securing the services of the above competent company and has arranged to give the patrons of this theater the latest and best plays and players that can be secured. Attraction week, June 25, "Hit-the-Trail Holliday."

CHARLES A. BITTIGHOFER.

NEW ONES IN SAN DIEGO

SAN DIEGO, CAL. (*Special*).—The Liberty Players, a new permanent stock organization, opened the season at the Strand June 11, under the management of Dodge and Hayward, in a splendid production of "Within the Law." Miss Winnifred Greenwood is the new leading lady, and in the role of Mary Turner made a fine first impression. She is well supported by Richard Carlyle, in the leading male parts, and an extra well-balanced cast of the following people, Betty Tracy, George Kunkel, Harold Skinner, Warren D. Millais, J. Francis Abbott, Frank C. Burson, Gus C. Saville, Josephine Rice, and William Erwin. Week June 18, the same company appeared in "Nearly Married."

MARIE DE BEAU CHAPMAN.

"MISLEADING LADY" IN SEATTLE

SEATTLE, WASH. (*Special*).—At the Wilkes Theater, hitherto known as the Alhambra, the Wilkes Players opened their engagement in their new home with an excellent presentation of the "Misleading Lady," June 10-16, which drew good business. The popularity of the company was attested by the cordial reception given to various members in the cast. Inez Ragan and Alexis Luce in the leads displayed their skill and cleverness to the best advantage; George Rand scored effectively as Boney; Fanchon Everhart, Jane Drawell, Madeline King, Addison Pitt, Richard Vivian, Norman Feusier, John Sheehan and others contributed to the success of the performances. The theater, under the name of the Alhambra, was built in 1909, and the opening performance was given by Mrs. Fiske and the Manhattan company in "Salvation Neil" on June 12, 1909. Improvements have lately been made, which add to the comfort of patrons. Same company in "The Yellow Ticket," June 17-23.

BENJAMIN F. MESSERVEY.

VAUGHAN GLASER FINALE

PITTSBURGH (*Special*).—"All on Account of Eliza" was the offering of the Vaughan Glaser Stock company at the Alvin, week June 18. Vaughan Glaser was cast as Franz Hochstuhl, the old president of the school board, and to him went first honors. This role is a difficult one, but Mr. Glaser proved himself equal to the task, and more so; Fay Courtenay was seen to advantage as Eliza, the school mistress, and won the hearts of her audiences; Don Burroughs did his usual good work as the son of the president of the school board. The farce pleased good houses, and good support was given by Constance Kenyon, Betty Ross-Clarke, Lulu Theis, W. D. Corbett, W. F. Powell, Ainsworth Arnold, Robert Hilton and others. Several children appeared in the production for the school-room scene. The Glaser Stock engagement closed week June 25 with "St. Elmo."

D. J. FACKINER.

OUTDOOR TWILIGHT PLAYS

CINCINNATI (*Special*).—Clifford Devereux and his outdoor players began their second week at the Zoo Woodland Theater June 17. The first week of the engagement was spoiled by atrocious weather, several of the performances having had to be cancelled either on account of rain or cold weather. The twilight performance of "Everyman" on Sunday evening again attracted a great deal of attention. The Devereux Players are, perhaps, seen to the best advantage in Sheridan's "School for Scandal." It is a particularly convincing performance that they give, and the individual work is extremely well balanced. Mr. Devereux as Charles Surface proved delightful, although we much prefer to see him in such characters as Sir Toby in "Twelfth Night." Viola Knott as Lady Teazle covered herself with new honors, and P. J. Kelly was excellent as Sir Peter Teazle. Erskine Sanford was good as Joseph Surface, and with those already mentioned was admirable in the exacting scene in the fourth act where Lady Teazle is discovered in his apartments by Sir Peter. Edith Chapin as Lady Sneerwell deserves special mention among the minor characters.

GOLDENBURG.

"ROLLING STONES" IN MONTREAL

MONTREAL, (*Special*).—The Orpheum Players presented "Rolling Stones"—a rather long drawn out farce with one or two clever situations and some bright dialogue, June 18-23. The bulk of the work fell on Rodney Ranous as Buck Ryder and Stewart E. Wilson as Dave Fulton—and both acquitted themselves well; Hayden Stevenson was good as Jericho Braden; Leander de Cordova was convincing in the part of Attorney Rice and a neat character sketch of the old clerk was given by Fred Forest; Frances McGrath made the most of the heroine, Anna Anderson; Ethel Riland played Mrs. Brannigan with her usual sureness of touch, and Belva Morrell was particularly charming as Norma Noggs; Etta Mansfield did the little there was to do as the jealous Mrs. Braden, well. "Stop Thief" for the benefit of the Soldiers' Wives League, 242 Battalion, 25-30.

W. A. TREMAYNE.

Albert McGovern, for the past season leading man at the Baker Theater, Portland, Ore., and at present completing a special four-weeks' feature engagement with the Bishop Players, Oakland, Cal., will return East in July to open his home in Atlantic City, N. J., where he will take a much needed vacation.

STOCK PLAYS AND PLAYERS

(*Continued from page 13*)

TWO BIG DEALS IN BRIDGEPORT

S. Z. Poli Buys Half Interest in W. H. Isham's Lyric—Shea and Cinderella Co. Sign Up for Five Years

BRIDGEPORT, CONN. (*Special*).—The past week, June 18, has been a busy one in Bridgeport for important negotiations and changes that have been made in stock theaters. The biggest deal consummated was June 18, when S. Z. Poli bought out a half interest in the Lyric Theater from William H. Isham. By this deal, the new corporation with Poli and Isham as heads, will begin a new regime of theatrical operations immediately. This but adds another to the twenty-two theaters in New England which are already owned and controlled by Poli. Besides the Lyric, Plaza and Poli playhouses in Bridgeport are his properties.

The Lyric will undergo a complete change; remodeling will begin and other changes made during the coming two months which will make it one of the biggest and handsomest playhouses in New England. Plans are being discussed and in all probability a big company of Poli Stock players will grace Bridgeport in September for the Winter season, and it is many seasons since Poli Stock folk have appeared here.

The Lyric under the old management, closed last Saturday, June 23, with the final showing of "Daughter of the Gods." Capacity business was the slogan during the entire week.

The other deal, which caused widespread interest, was with P. F. Shea of the Park Theater and the Cinderella Producing company, owners of the Cecil Spooner Stock company. They signed a lease whereby they have leased unconditionally the big theater for the Summer seasons here for the next five years to come. So Bridgeporters are sure of seeing their little favorite stock star at least for five consecutive Summers. The owners also closed a deal for the Winter months by leasing for a long term the Grand Opera House in Brooklyn, where the Spooner Stock will open up in September.

Spooner Stock at the Park

"It Pays to Advertise" drew big business to the Park week June 18-23 when Cecil Spooner was seen at her best. The role in this well-known comedy seemed to fit the little comedienne. Douglass Dombrielle, Fred Clayton and Norman Houston all shared honors playing an interesting leading male trio, who insisted on the fact that it pays to advertise. Their work was immense. Posing as a French debutante whose fluent perfect French would fool the best Frenchman present, Helen Tilden was delightful in her sudden change to a slangy American girl. Completing the cast were George Kelly, Dot Karrel, Joe Kennedy, Frank Armstrong, and Clyde Armstrong in the above comedy.

"Innocence," week June 25, by the Spooner Stock. This will make Cecil's first attempt at "vampiring" in a stock play. For Fourth of July week Mark Swan's "Cutest Girl in Town" will hold sway. Manager Joseph Solly reports business at the Park booming, the house on Monday night turning over 500 away.

MARY SAYLES HANCORT.

ST. PAUL AGAIN ON THE PLAY MAP

Priest's Shubert Stock Present "The Cowboy and the Lady"—"Deep Purple" on Next Week

The following report is from THE MIRROR'S St. Paul correspondent, Dr. Joseph J. Pfister, who has just returned from a three months' wandering in China and Japan. Dr. Pfister was an actor before he was an M. D.

"Frank C. Priest's Shubert Stock company continues to prosper at the Shubert. 'Rolling Stones' was the bill, Jan. 21-27, and since then the following plays have followed one another in the order named: 'High Cost of Loving,' 'Lie,' 'Big Idea,' 'Nigger,' 'Old Homestead,' 'Wyoming,' 'Boss,' 'White Sister,' 'Girl I Left Behind Me,' 'Confession,' 'Blindness of Virtue,' 'Peggy O'Moore,' 'Hit-the-Trail Holiday,' 'Common Clay,' 'Where the Trail Divides,' 'House of Glass,' 'Unchastened Woman,' 'Yellow Ticket,' 'Silent Witness,' 'Mile-a-Minute Kendall,' 'The Cowboy and the Lady.' June 17-23 brought back Louise Gerard, who became a great favorite during the two years she appeared here with the Wright Huntington company; the role of Molly Larkin gave her opportunities of which she took full advantage. Ethel von Waldron did exceedingly well as Mrs. Weston, and Dorritt Kelton deserves praise for her comedy work as Miss Prissims, particularly in her first piano solo. Victor Browne played Teddy North; Edward Butler, Bill Ransom; J. W. Cowell, Weston; and Edward Arnold, Joe. Elsie Esmond played leads with the organization till about the end of January, when Isabel Randolph replaced her. Ethel von Waldron succeeded Miss Randolph. Earl Lee, another old favorite, reappeared June 24-30, in 'Charley's Aunt.' 'Deep Purple,' July 1-7."

"REBECCA" IN SAGINAW

SAGINAW, MICH. (*Special*).—For the fourth week, June 18, the McWatters-Webb Players, in "Rebecca of Sunnybrook Farm," and capacity houses ruled throughout the week and universal satisfaction was given. Melvin as Rebecca added to her laurels, giving a finished and beautiful performance of the little New England lassie. McWatters as Adam Ladd again scored by a conscientious and artistic rendition of the role. Webb as Simpson would be hard to improve on. Miss Bowers and Miss Grey, the former as Aunt Miranda and the latter as Mrs. Perkins, gave a finished performance in every sense of the word. Howard as Jeremiah Cobb handled his part with rare skill. The production, painted by O. S. Davis and built by Bert Gage, was correct in every detail. Week 24, "Which One Shall I Marry?"

MINX.

SAN DIEGO

SAN DIEGO, CAL. (*Special*).—Week June 18, The Piano Fiends, headed a very good bill at the Savoy Theater. The balance of the bill was made up of Kimiwa Troupe of Japs, Paul Decker and company, The Three Marconi Brothers, Frank Gray and company, Chris Richards, and the tenth episode of "The Railroad Raiders." Adele Von Ohl and James Parker, who had The Texas Round-up act, at the Savoy, the week preceding, bought a fine site for a future home in San Diego, and expect to go into the goat raising business on a large scale in the near future. "The Mother and the Flag," a new melodramatic act, was offered at the Savoy as an added attraction week June 11, and met with a great reception. The scrip is from the pen of James Dayton, who was at one time a member of one of the permanent stock companies of San Diego. Miss Myrtle Vane was seen to advantage in the role of the Mother. It is possible that the act will make a tour of the Pantages circuit.

Over at the Million Dollar Hippodrome Theater, the bill was headed by Frank and Toby, just off the Orpheum circuit, and proved a treat. Superba, Scamp and Scamp, Mardo and Hunter, Gilmore Corbin, Ray, Bruce and Fay, and an episode from the Voice on the Wire, made up the balance of the bill.

MARIE DE BEAU CHAPMAN.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: After the performance of June 2 the house was given over to a staff of workmen to redecorate for the Summer season, and a big improvement was noticed by the patrons. Besides the decorations a number of improvements have been made, the cooling apparatus has been improved, a new and up-to-date picture screen has been installed and several new pieces, among them being a harp, have been added to the orchestra. The same high-class of attractions are being booked, first run Metro films, Chaplin, Linder and Lonesome Luke comedies as well as high-class serials and the best of singing and musical acts, as the management has decided that they are more in favor than acrobatic or other dumb acts. Business good.

The Patricia is also doing good business with feature films and two or three good vaudeville acts and Manager Stewart has worked up a fine patronage. The official British war film, "The Fall of Bapaume," is being shown June 18-23 and is most realistic. The Princess still retains Lillian Hardcastle and her musical maids in addition to Butterfly and other films and is drawing well.

The B. H. Patrick Greater Shows were here week June 11-16, under local auspices, for the benefit of returned soldiers. They opened to good patronage, but heavy rain interfered with the attendance the latter part of the week.

Harry Mendoza, of the "Three Tones," at the Patricia, June 14-16, is a Mason and paid a fraternal visit to King Solomon Lodge No. 378, and witnessed the conferring of the third degree. At the close he extended a hearty invitation to the members to return the visit to his lodge when in Chicago.

C. E. A. WEBBE.

TAYLORVILLE

TAYLORVILLE, ILL. (*Special*).—Grand (Charles Vance, manager): "The Great Graves" and his hypnotic show, week June 18-23. H. W. Campbell's United Shows furnished the attractions for the Eagle's Spring carnival, week June 11-16. Good, clean attractions; excellent business.

REPORTS FROM MIRROR CORRESPONDENTS

CENTER OF TALENT GRAVITY

Chicago Players' Workshop, Where Idealist and Practical Meet and Test One-Act Pieces

CHICAGO, June 28 (*Special Correspondence*).—Down in the Fifty-seventh Street art colony is a new thing known as the Players' Workshop, where idealists and practical persons join hands to test out one-act plays before they are offered to the general public. This unique artistic organization was founded by a progressive Chicago woman and has in its membership over 100 playwrights, would-be playwrights and aspiring actors. All last year this combination presented on an average six new plays per month and apparently has been satisfied with the results. An advisory board of artists, colorists and costumers act in conjunction with the authors in setting forth these productions with befitting vestiture, new lighting and strange effects.

Their experimental stage is only 17½ feet wide and 15 feet deep, but they have studied perspectives so well that they gain surprising values from the pictorial point of view. The auditorium seats but ninety people, but six nights a month this is packed with a critical but admiring clientele. Considering the limitations, the stage shows have frequently surprised the professionals who have looked in upon these performances. The rule is that nothing old or hackneyed shall be used either in scenic surroundings or in effect. The keynote is simplicity, but at the same time the call is for originality and picturesqueness. The activity of this group of willing workers has been remarkable. They have not only given great satisfaction to their own clientele but have accomplished considerable in interesting outsiders in the big workaday world of the theater and a number of the productions of last season have been promised performance on the larger stage of the theater during the coming year.

The Playhouse Artistic

Undoubtedly The Playhouse best represents the new departure in the so-called intimate theater that has been established recently in this city. Guy Hardy, who was identified with artistic theatrical enterprises before he became associated with the Grand Opera, was chosen as the manager of the new enterprise and is well adapted by taste as well as knowledge to cater in this new field of amusement. The house itself, admirably located on Michigan Boulevard, has an investment of refinement and architectural attractiveness that keys in with the scheme of the stage. It seats over six hundred people comfortably, which is larger than any similar playhouse in the East, and all the appointments are of the most modern and elegant character. Again, the stage, forty-four feet wide and thirty-three feet deep, is spacious enough to give any production of the intimate theater adequate room for representation. The judgment of such attraction and the appreciation of such a clientele is thoroughly understood by this artistic director, so that his success, after securing a good start, was well assured despite the first doubt as to its possibilities in Chicago. Albert L. Perry, the manager of the house, was an excellent aid in the enterprise, and the press were favorable.

The temptation to yield to a paying tenant to open their season was an unfortunate venture, but the excellence of their subsequent efforts led this to quick forgetfulness and inspired interest built up a support that has proved worthy of the thoughtful element of the theatergoer. Stuart-Walker's Portmanteau Theater practically inaugurated the new departure and during its three weeks' stay made such a pronounced impression that it was recalled to fill in open time to great advantage. This sounded the true note of the enterprise and the harmony that prevailed thereafter was as happy as it was profitable. The Washington Square Players came in early in December and continued until February with signal success. Their time might have been extended but it was impossible. Happily they had a perfect play for the benediction of their season in "The Lodger." During the Summer solstice Manager Perry has kept the house open with profit with high-grade sinema attractions. In the interim, artistic director Hardy has been busy in the East and booked a season solidly filled with good things to come. He is not surprised but well gratified to find that the support of the finer poetic plays is winning a ready response in this section of the mid-West.

A Real Loop the Looper

When Jones, Lenick and Schaefer, whose modest beginnings in this city have won them fame and fortune in the appeal of cheap but clean vaudeville, announced that they were going to put a real theater on the most expensive ground in the city of Chicago, a thoroughfare possibly the most populous of any in the world—State Street near Van Buren—the wiseacres shrugged their shoulders and laughed behind their hands. But when Benjamin Marshall, with a genius for architecture, erected the Rialto Theater on a lot 100 feet square, he managed not only to create a façade of dignity and beauty, but utilized every inch of room and provided comfortable seatings for 1,622 people, with conveniences at hand that were surprising to the State Street clientele. This jewel of a house, with a stage forty by twenty-five, has provisions as well for the entertainers, sweet and sanitary.

Equally happy was their selection of a manager, Harry Earl, a widely traveled director who thoroughly understands the Chicago public, to occupy a very difficult and diplomatic position. There is no fuss and flurry in the model conduct of this house, which begins its entertainment at 11 in the morning and closes at 11 at night, with a most diversified audience that could be collected on the continent. He has double orchestras, double forces of stage hands, and it all moves as orderly as the workings of a warship. Five performances are given every day and six on Sunday. Possibly these entertainments would surprise the honorable genius who devised vaudeville for this country, the late Tony Pastor, because they have not only the genius of change but the stamp of soundness and interest in the acts. Almost every week there are turns that in the allotted space of twenty minutes, or possibly a little more, present acts that have from ten to twelve drops of their own in addition to set stuff to be adjusted and handled. Manager Earl declares that Jones, Lenick and Schaefer, duly appreciative of the patronage that has followed this new venture, which has been a success from the very start, propose in the future to make their shows even better and stronger than they have been in the past.

The New Stock at the Wilson

The Lieb-Harris players at the Wilson Theater, which have raised the colors of the stock company anew, in the northerly section of the city, have reason for congratulation in the class of entertainment that they are giving the public and appreciate the generousness of the response. "The Seven Keys to Baldpate" was a good inaugural, and the "Misleading Lady" appears to be just as popular. This week "Potash and Perlmutter" will hold the boards, with Mitchell Harris as Potash. Herman Lieb, the actor-manager of the combination, has studied the situation to advantage and appears to find no difficulty in securing an excellent company, without recourse to glory-workers.

Happy Carol Macomas is the subject of an interesting sketch by Mollie Morris in this week's *News*. Miss Macomas is one of the cleverest comediennes on the stage and has come into fame through hard work and capability without any of the adventitious aids of sensationalism. She is one of the shining lights as the leading lady of the "Seven Chances" at the Cort, which has become a Summer fixture in this city.

Round Up of Business

"The Show of Wonders" continues to show 'em with great success at the Palace. Up to the date, the capacity sign has been out at every performance.

"Turn to the Right" continues on its happy and wholesome way at the Grand Opera House. Frank Keenan suffered nothing in his change from the Princess to the Garrick, and "The Pawn," a real thriller, has done a larger business than ever.

"The Bird of Paradise" has entered the last fortnight of its long run at the Olympic.

Alan Brooks's comedy, "Dollars and Sense," appears to enjoy its change of place at the Princess.

"Dew Drop Inn" has established itself delightfully as a "gloom dispeller" at the Illinois Theater. John E. Hazzard, E. Baldwin Sloane, not to remark the ubiquitous Percival Knight, have pooled issues to make their medium playful and melodious from the rise to the fall of the curtain. Percival Knight is largely and loosely in this fabric of his own making, and is as modest as he is meritorious. The management in this instance has reckoned wisely in securing the service of a capable company, one that is neither loud nor overdressed, but has the genius to attend to business and impersonate character cleverly in a very intensive and interesting little comedy. Something fragrant and wholesome pervades this attraction and gives it go and grace. Frederic Santley, a talented brother of the debonair Joseph, has artistic qualities of his own to sustain him as a confederate with the versatile Knight, and they make mischief and accomplish reforms in magical manner that is highly edifying. Then there is that charming comedienne, Winona Winter, who has been too long absent from the stage. Her Pater, the renowned Banks Winter, progenitor of "White Wings," which aroused our youthful fancy for popular melody, is amusingly employed, and Nancy Walker is a very pervasive and popular personage as a "movie-mad slavey." The team work is admirable and the entertainment has the lilt that befits the Summer season.

Frederick L. Ryder (whose middle name is Mason and Hamlin) is one of the most popular personages in the Western world of music, has been accorded the prize for his music to the words of Wilbur Nesbitt's famous poem, "Your Flag and My Flag." This accompaniment was selected from 700 manuscripts by the unanimous decision of a list of distinguished judges.

The Chicago Little Theater company, under the direction of Maurice Brown will open a season in the Comedy Theater of New York early in September.

The Colonial Theater, "The House Beautiful," next week will give up moving pictures and return definitely to vaudeville under the direction of Jones, Lenick and Schaefer.

Mort Singer, manager of the Western Vaudeville Managers' Association, has just returned from the East and emphatically denies the rumor that the plans for the construction of the Grand New Theater for Vaudeville at Lake and State Streets has been abandoned. The forfeit interests would be too great to abandon the enterprise now. It will be carried out as originally projected. While Maurice Brown, the original little theater missioner in the West, has the satisfaction of having carried out his artistic ambitions through grueiling labor and sacrifice, he still observes the pathway dimly ahead, as a prospect for more work and more speculation inadequately recompensed—something still far afield from the "Great White Way" so dear to the pompous tread of the consequential Thespian. He can be, however, soothed and sustained by the fact that his project is to continue, and is confident that his new season will be better than the last. Virtuosity is its own reward.

CHARLES E. NIXON.

BOSTON

BOSTON (*Special*).—Theatricals in Boston are quiet just now. Four theaters continue to do a good business but when the thermometer gets into the nineties it is likely that some of them will close. The Tremont has Grant Mitchell in "A Tailor-Made Man"; the Wilbur has "Mary's Ankle," which has caught the town; at the Park Square, "Fair and Warmer" is in its twenty-first week, and at the Copley "The Man Who Stayed at Home" is filling that pleasant little playhouse.

Julia Arthur in "Liberty Aflame" was a great success at Keith's last week. There was nothing but praise for her wonderful diction and she could easily have remained as an attraction for several weeks longer.

John Craig, after nearly a decade as manager of the Castle Square, during which time he had made that house known throughout the country, gave up his management with the close of the season last Saturday. Craig established the Harvard Prize Play which introduced a number of young dramatists to the American stage who had been waiting for an opportunity to show their powers. His Shakespearian productions have been noteworthy, in that he has not always followed the beaten track of theatrical producers but has endeavored to interest playgoers in the works of the dramatist by giving his patrons something to discuss and remember. He has maintained a capable company, often adding to it well-known players for special productions.

The death of Mrs. Sol Smith interested Bostonians, specially those of two generations ago who recalled her father and mother. Her father was the first stage manager of the Boston Museum and her mother was Sally Riddle, in her day one of the most famous soubrettes on the American stage. Mrs. Sol Smith first appeared at a benefit to E. L. Davenport, father of Fanny Davenport, in Buckstone's farce of "The Rough Diamond." John E. Owens acted Joe on that occasion. This first appearance was in Boston and it was again in the part of Margery that she made her debut in New York, where she was received with open arms by the press and public. So much of Margery's kindliness and goodheartedness and good nature were in her own disposition that she was in every respect well fitted for the part. Although many playgoers of to-day recall her as the nurse in "Romeo and Juliet," yet of late years she had not been so frequently before the public as to keep the obituary writers informed of her career, and the result was that some of the statements regarding her professional life were most remarkable.

DUDLEY CLAPP.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Dorothy Jardon headlined a diverting bill at the Bushwick, week June 18, which also included Ben Welch, Billie Reeves, the Watson Sisters and Kaufman Brothers. Dorothy Jardon's voice enthralled the audiences who were enthusiastic in their applause. Ben Welch, in a new monologue, and Billie Reeves, in a new comedy episode, entitled "The Right Key, But the Wrong Flat," were recipients of much applause; also the Kaufman Brothers, blackface funmakers, and the Watson Sisters. The balance of the bill consisted of Beaumont and Arnold, Rowley and Young, Helena Jackley, and Sterling and Marguerite. Business continues good, despite the warm weather.

JOSEPH R. GARLAND.

ELMIRA

ELMIRA, N. Y. (*Special*).—Pietro Diero, New York Comedy Four, Three Hoy Sisters, Walrod and Zelle, De Voe and Stantzer and Little Miss Flirt drew capacity to the Majestic, June 18-23. Pictures at the Regent, Mozart, Colonial, Amusu, Star and Grand did well.

J. MAXWELL BEERS.

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DECATUR

DECATUR, ILL. (*Special*).—"The Rosary" was the opening attraction for seventh week of the stay of Orpheum Stock company at Decatur. "Don't Lie to Your Wife" for the last half of the week. This run for this company is considered remarkable in local theatrical circles. The work of Miss Baird and Jim Cooker, who play the leads, has been exceptionally good in every production put on. A New York paper in a recent Sunday edition had an article on the amazing success of the Stuart Walker Portmanteau Theater on its tour through the Middle West, but names of only two towns were given in the article as being of particular note for the receipts of a single performance. The Lincoln Square of Decatur had a house of $1,245 and Denver had $1,400 receipts. Nearly every town in which the company appeared last season has notified the manager of a desire for a return date next season.

The company boys were entertained by management of the Avon Theater last week during the production of the great picture, "Womanhood."

The C. W. Campbell shows arrived Sunday for their week's engagement week June 18. They opened on time to a turn-away business with ideal weather conditions.

PERCY S. EWING.

SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: Dark, June 16. Pantages vaudeville will be presented in the American theater this Summer while alterations on the Pantages building are being completed, according to Manager E. Clarke Walker. He has taken a lease for eight months on the American, although it is not probable that length of time will be required to complete the alterations. The first show to be given at the American will probably be the first week of July.

Wenatchee, Wash., business men who recently formed the Columbia Theater Corporation, with the intention of building a $60,000 modern theater in that city, are flirting with Dr. H. S. Clemmer, manager of the Clemmer Theater, at Spokane, Wash., and are urging him to accept the management and supervision of the new house in conjunction with his activities in Spokane, according to Jack Howard, representing the corporation, who was a visitor in Spokane recently. Dr. Clemmer would continue to operate the Clemmer and make his home in Spokane under the plan, but would have a personal representative in Wenatchee. "If Dr. Clemmer accepts our proposition the Wenatchee theater would be called the Clemmer, and we believe the prestige of the Clemmer name both in Spokane and Seattle, will be a distinct asset," said Mr. Howard. "The Clemmer connections would assure us a line of picture productions that we believe no other arrangement would give us. The new theater will play vaudeville, probably two days a week, and will also play the legitimate road show attractions as they are available. Dr. Clemmer would be given carte blanche in booking attractions." Wenatchee men already have subscribed $30,000 to the new enterprise and expect to have the house completed by Nov. 1. Dr. Clemmer has taken the proposition under advisement.

REN H. RICE.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—The theatrical season closed here June 11-16, with the leaving of the Jack Bessy Stock company from the Majestic after a short successful engagement. The number of plays given at Chattertons this season was smaller than in the past seasons, but the quality of the plays presented were of the best. In fact from a standpoint of attractions worth while and drawing patronage the season was the best in years. Hickox and Smith have made a success of the Chatterton and have the praise of the theatergoers here. "Joan the Woman," the great film, was shown at the Majestic for one week and deserved better patronage than it received.

E. TOMPKINS.

"DRIFTWOOD" A TALE OF CITY LIFE

Theme, an Immigrant Girl's Trials—Laurence Eyre's Play Presented at Belasco's National Capital Theater

WASHINGTON, D. C. (*Special*).—At the Belasco the current week, June 25-30, the first big city production of "Driftwood," a new four-act play by Laurence Eyre, is the sterling presentation under the management of William Harris, Jr., strongly praised by a very large opening audience. The play sets forth the story of an immigrant girl who becomes a bit of driftwood in the ebbing and flowing tide of life of a great city. The action transpires in the home of Becky, the girl in one of the gilded palaces, common to every large city, and also in the home of Becky the woman, after she has won out in her struggle with the world. A notably interesting play and another big success for Fay Baintor in the dominant leading role. Manager Harris has given the play an admirable stage construction and provided a most reliable and talented supporting company in McKay Morris, Violet Kemble Cooper, Alexander Onslow, Herbert Delmore, Joseph Adelman, Mrs. Jennie Moscovitz, Anita Rothe, Frederick Esmelton, Claire Caldwell, and Edward Wade.

Theatricals in war time evidently cannot be depended upon with any degree of success. Too much excitement on the outside, apparently, that conflicts with indoor entertainment, the Aborn comic opera season booked for an extended Summer stay, concluded their season at the National, Saturday, June 23, after a five weeks' season, when such favorites were presented as "Robin Hood," "The Chocolate Soldier," "Naughty Marietta," "The Spring Maid," and "Fire Fly." The current week at this house is dark, with the exception of two nights, when always the Cora Shreve dancing carnival with her hundred of pupils is a season's event.

Commencing July 2 and continuing for an indefinite engagement, Joseph Howard, producer, composer and author, will inaugurate a season of musical comedy commencing with "What Is Love," with a New York cast of fifty singers and dancers. "Broadway Honeymoon," "Flower of the Ranch," "The Girl and the Man," and "Frivolous Geraldine" are mentioned attractions to follow.

Willard Holcomb's dramatization of Augusta J. Evans' "St. Elmo" was a very large drawing card at Poli's during the past week when the Poli Players were again the prime favorites with large audiences. Robert W. Fraser was a notably pleasing success in the title-role, with Florence Rittenhouse a positive favorite as Edna Earl, the romantic heroine. Ralph Remly had one of his best parts, scoring strongly as the old blacksmith of the Tennessee mountains. Others strongly-liked characterizations were in the careful keeping of Howard Lang as Reverend John Hammond, Craig Ward as Murray Hammond, J. Hammond Dailey as Shadrach, the colored house servant, Louise Fannum as Mrs. Murray Frances Williams as Agnes Powell, and Ollie Cooper Fabitha. "Potash and Perlmutter" is the current week's offering with "The Girl From Out Yonder" in preparation.

Last week was Liberty Bond week on the Poli circuit.

At the Belasco Theater during the past two weeks large and fashionable audiences have viewed "Joan the Woman," the immortal Joan of Arc story, with Geraldine Farrar as the central star. Very early in the present season this photoplay had the distinction of creating a sensation in local moving picture circles when the Bradley-Martins arranged for an original single illustration in the commodious theater and ballroom attached to their palatial Washington residence, when tickets of admission were listed at $5, with the capacity overtaxed, the entire receipts being donated to a leading local charity.

B. F. Keith's program week June 25 presents Nora Bayes, the singing comedian, accompanied by Harry Akst at the piano; Leona La Mar, the psychic puzzle; Aveling and Lord, "Two Southern Gentlemen"; A Robbins in "The Walking Music Store"; the Misses Kouns, concert sopranos; the Three Hickey Brothers, acrobatic dancing comedians, and Gustave Sterling and Marguerite in aerial athletic feats.

Edward D. Talbert, assistant treasurer of Poli's theater, has enlisted in Troop B of the District of Columbia Cavalry. "Eddie" is one of the best horsemen in Washington. Affability is one of his strong points and he will be missed as the box-office assistant.

The third performance at the Sylvan Theater was "Sundown," June 26. The National Sylvan Committee makes an announcement that the funds to carry on this outdoor "al-fresco 'work'" is nearly exhausted, and that only about half of the amount needed to stage these plays are subscribed. Mrs. Christian Hemmick announces that July 4 a propaganda play, "A Superb War Pageant," will be given, but before this can be done funds are needed, and the committee appeals to the Washington public to subscribe to enable his educational work to continue.

Constance Talmadge, the Mountain Girl, in "Intolerance," a most engaging personality in "The Microscopic Mystery," is to be starred in "The Lesson," a story of city conditions and country life.

During the Summer vacation reconstruction work is lively at the Gayety, now under full way, in the installation of a new concrete auditorium floor, a big and expensive piece of work.

JOHN T. WARDE.

OMAHA

OMAHA, NEB. (*Special*).—Brandeis Theater: "The Dark Road," a feature photoplay, starring Dorothy Dalton, was the attraction at the Brandeis, June 18.

Empress: Weber and Redford are presenting their burlesque oddity at the Empress June 17-20. It is a take-off on the great pastime, golf and is so funny and droll that it appeals to anyone who has ever watched a game of golf. The Ovandos, xylophonists, offer a musical act far out of the ordinary, playing both popular and classical music. "Mirth and Melody" is presented by Rome and Wagner and the show is closed by the Willie Brothers in their act billed as "Masters of the Art of Equilibrism." Photoplax for the first half of the week, "The Magnificent Meddler," starring Mary Anderson and Antonio Moreno. Charlie Chaplin in "The Immigrant" is also shown.

Strand: William S. Hart in "Wolf Lowry," also a couple of high-class comedies and the latest Pathe News, June 18-20.

Sun: Stuart Holmes' latest picture, "The Broadway Sport," Sunday and Monday. Tuesday and Wednesday, Olga Petrova in "The Soul of a Magdalene."

Muse: Sessue Hayakawa is again the attraction, June 18-19, in "The Jaguar's Claws." Ruth Roland, in the serial "The Neglected Wife," is shown in connection.

"FRAN."

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace (William O'Neil, manager): June 20, Joseph Bernard & Co., presented a comedy sketch, "Who Is She?" which was thoroughly enjoyed. The Three Jordan Girls, sensational wire performers, also pleased.

Auditorium (George Freeman, superintendent): June 17, Nance O'Neil in "The Final Payment," was well received by the moving picture patrons.

J. J. MAHONEY.

PARSONS

PARSONS, KAN. (*Special*).—Best Theater, vaudeville offerings week ending June 16. William Franks, in imitations; Alexander and Fields, in comedy, "Box Car Duo," June 11-12; Bennington & Scott, novelty entertainers; Beshtel Sisters, comedy, singing and dancing, June 13-14; Foster and Fox, impersonators; Pero and Wilson, comedy, juggling, June 15-16, crowded houses.

CAROLINE A. MENDELL.

DULUTH

DULUTH, MINN. (*Special*).—Lyceum (J. L. Morrisey, manager): Al Jolson in "Robinson Crusoe, Jr.," scored his usual big hit June 8-9. Crowded houses for all three performances.

"The Boomerang" played June 14 to an unusually good audience. The original company was here, including Martha Hedman, Ruth Shepley, Arthur Byron and Wallace Eddinger.

The Baldwin Players gave a good presentation of "Just a Woman," by Eugene Walter, week June 10, with the exception of June 14. Florence Carpenter was especially good in the role of The Woman.

New Grand (Frank Phelps, manager): Week June 10, the Cosmopolitan Trio gave a good act of singing and instrumental music. Kane and Wagner, in a singing, dancing and comedy act, were well received. The audiences were most interested in Madam Marion, billed as a speed maniac in costume changes.

New Grand, week June 17, opened with Lillian Steele and her company as headliners. They shared popularity with June Mills and company in a singing and talking number. The Dunedin Duo, a versatile pair who do everything in the vaudeville line from singing and dancing to bicycling and tight wire walking, drew good applause.

WILDA HARSH.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: Dark, week June 18-23. Dominion: O. K. Doctor Musical Review, scored great hit; others who also pleased were Whitney and Wilson, Edith and Eddie Adair, Howard and Clayton, and Eugenie Le Blanc, to the usual capacity business. The Family: Week June 18-23, motion pictures and vaudeville to capacity.

J. H. DUBÉ.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

PROVIDENCE

PROVIDENCE, R. I. (*Special*).—For the fifth week of the season of light music at the Opera House, June 18-23, which has found such a cheerful welcome the Lyric company offers a pleasurable revival of "The Mikado." Mr. Moulan gave a rollicking performance as the Ko Ko; Mr. Boyle in the role of Pooh-Bah made that impersonation a rich treat; Mr. Roberts has in Nanki Poo the first scope so far afforded him for the clearness and sweetness of his voice. Mr. Gantvoort gets all there is in the Mikado and Georgia Harvey is an acceptable Katisha; Headley Hall was the Pish-Tush and William Cohan rejoiced in the humble part of the Umbrella Carrier; Miss Meade as Yum Yum plays it splendidly; May Francis was a pert and snappy Pitti-Sing and Elva Magnus as Peep-Bo was well in the picture. Providence theatergoers are fascinated by the company and will be lonesome when the season is over.

"The Red Mill" the current week; Emery's Majestic, June 18-23: The vaudeville portion of the bill has been increased to six acts. The photoplay portion has not been decreased. George Leonard, appearing in a new musical comedy farce, "Mr. Chaser," is easily the leading entertainer on the program. He is accompanied with the Chesleigh Sisters and a number of chorus girls. The four Manning Sisters in delightful melodies. Their first appearance here meets with approval. Charles C. Rise and company in a comedy sketch, "The Spirit of Preparedness." The Harlequin Trio in songs and dances; Little Caruso and company in an instrumental song and terpsichorean spectacle, "A Night in Venice," and Lewis Piotti in "A Day on the East Side complete the vaudeville portion of the bill. "The Haunted Pajamas," featuring Harold Lockwood. A five-reel comedy, two other comedies and the Weekly News are added.

The Modern Theater is showing "The Daughter of the Gods," featuring Annette Kellermann. Emery's Theater is closed for alterations. The Colonial is also closed.

Ringling Brothers' show was here June 18-19, giving four performances to thousands.

At the Empire Manager Frank Reilly is showing excellent motion pictures weekly.

Harry and Lew Seymour are eccentric comedians and dancers. Gladys Davis, the prima donna, is supported by a pretty chorus. The company scored a great hit. The Six Royal Huzzars, women instrumentalists, render a varied program of classic and popular selections.

Fays, June 18-23: "Around the World," a tabloid musical comedy, offering thirty-five minutes of songs and dances, is the headliner for this week.

The Aerial Bartletts present a sensational trapeze act. Fisher, Lucky, and Gordon are whirlwind fun makers and are making a hit. Bert and Lottie Walton are in a singing and dancing specialty. Lew Hawkins, the veteran minstrel, gives a monologue in which he touches upon all of the topics of the day in a humorous manner. "Fire and Youth," featuring Frederick Warde, "Beachnuts." The Pathe News and comedy pictures complete the bill.

ELMER C. SMITH.

PITTSBURGH

PITTSBURGH (*Special*).—Almost at the last moment, "The Garden of Allah," at the Pitt, was held over for another week, the engagement closing June 23. "The Bar Sinister" opened for an indefinite period June 25.

Edgar Selwyn's "Rolling Stones" was given a clever production at the Nixon, June 18-19, by the dramatic department of the Bachelor Club for the benefit of the Milk and Ice Fund. The piece was well staged, the principals being Herbert R. Dimling, George A. Ley, W. E. Bradley, Emma Cunningham, Gertrude Gleason, Gladys Elber and Ethel Logan.

"Johnny Get Your Gun" is nearing the end of a highly successful run at the Duquesne, which opened its second engagement here May 28.

"For Pity's Sake," a take-off on the old style melodrama, was the big headliner of an excellent bill at the Davis, June 18-23. Among others on the bill were Kouns Sisters, Three Kanes, Ray Royce and Tang Cheong and Fook Lok, a Chinese tenor and accompanist. Joseph Santly heads the bill June 25-30 in a skit termed "The Girl on the Magazine."

D. J. FACKINER.

NASHVILLE

NASHVILLE, TENN. (*Special*).—The Redpath Chautauqua company has just closed a very successful week here. All programs were high class and enjoyable. Several splendid lectures, "The Mikado," by an excellent cast, and two concerts by Creatore and his band, were among the entertainments. The Princess for the week of June 18, is showing a good vaudeville bill.

Among the moving pictures at local theaters are: Strand, Alice Joyce and Harry Morey in "The Question"; Fifth Avenue, Regina Badet in "Atonement: Crescent, Ethel Clayton in "Stolen Paradise"; Elite, Charlie Chaplin in "The Immigrant"; Knickerbocker, William Farnum in "American Methods."

"Polly of the Circus" is scheduled for three performances at the Orpheum, during the first week in July.

MARY ROBERTA STEADWELL.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou, June 18-23, Charlie Chaplin in "The Cure," Arthur Rigby, The Nolans, Billy and Ada White, The Four Manning Girls, Tom Davies and company in "Checkmated," sixth episode of "Voice on the Wire," Pathe News, Jack Pickford and Louise Huff in "Freckles," Norton and Noble, Baker and Rogers in the Society Duo, "The Alibi," a good one-act comedy; Amanda Gray and Southern Boys, The Harma Trio, "The Mystery of the Double Cross," Charles Conklin in "Film Spoilers," a good Fox comedy; Captain Jinks and Fanny Ward in the Paramount photoplay "Unconquered" pleased S. R. O. at every performance.

Academy: Pathe News, Fox comedy, "The Unborn," one of the most daring photoplays ever seen here, and it caused a lot of discussion among lovers of the silent drama; Mary Pickford in the Artcraft Company's great production of "A Romance of the Redwoods," week June 18-23, drew very large attendance.

Plaza: Enid Bennett, in "Happiness"; O. Henry subject, "The Guilty Party"; third episode of "The Neglected Wife," and "The Chaperon" to good attendance, June 18-23.

American: Jimmy Dale alias "The Great Seal," with E. K. Lincoln, Paul Panzer, Dorris Mitchell and Edna Hunter in leading roles; "The Great Secret"; Olga Petrova in "The Eternal Question," Florence Turner in "East is East," Charlie Chaplin in "Hard Luck," and the M-C film "America is Ready," to good paying attendance, June 18-23.

Palace: Business still continues good at this popular theater, where a strong line of the latest photoplays are always shown. Savoy and Tower still closed.

There are strong indications of the fact that Fall River is to have another large theater of modern construction equipped with the latest conveniences for such a building. Very little is known as to the identity of the person or persons back of the new project but it is presumed that Marcus Loew is the prime mover. The first inkling of the new proposition came when Superintendent of Buildings Grant received a letter Wednesday afternoon from Thomas Lamb, a New York architect. The theater building would be approximately 168 feet running north and south and 100 feet east and west. It would be a two-story affair with an orchestra floor, and the second story to contain the balcony and gallery with boxes in mezzanine tiers. The plans show a total seating capacity of 3,569. Before any progress can be made on the new proposition, the Casto theater troubles would have to be straightened out and the settlement of different claims in this wonderful tangle of theatrical doings would mean an amount aggregating $40,000, it is said. With the new Empire under construction this city will then have two of the most modern theaters in the country.

W. F. GEE.

JERSEY CITY

JERSEY CITY (*Special*).—The regular season at the Majestic closed June 18, after one special performance for a colored organization. When the house opens next August it will be with the Columbia Burlesque.

"America, That's All," is the Triangle photoplay at Keith's, June 18-20, to the usual packed houses. The vaudeville consisted of Laidlow, a seventy-five-year-old man skater; Betta, Chidlow and Hart had a neat club-house act; DeVeaux and Cort in a laughing sketch; Marguerite Farrell as the "Kelly Girl" was fine; Bert and Harry Gordon had a fair sketch; Seabury and Shaw had a real dancing act. Shirley Sisters, Helen Trix and Sister, the Great Johnson, Caroline Gates and company, Francis and Ross, Jimmy Lucas and company, and Charles Chaplin in "The Immigrant," June 21-23.

The bill at Palisades Amusement Park, June 18-24, was clever, and business continues big. Three Mori Brothers, Japanese Boot Jugglers, the Flying Summers, casters, Arthur Holden, diver.

The Keith Theater management has signed options on property surrounding the present house and will shortly start to make it a $450,000 theater.

WALTER C. SMITH.

CINCINNATI

CINCINNATI (*Special*).—Nahan Franko is proving a popular idol at the Zoo concerts. Never before has the Cincinnati Summer Orchestra had so magnetic a leader, one who thoroughly understands what the public wants and is not too proud to give it. Withal, he is a musician of rare attainments and his "ragtime" is artistically done. Franko's programs afford a variety of music which is bound to afford pleasure to all. His sequence of numbers is truly delightful, and his violin playing as well as his own work at the organ while he conducts, gives local concertgoers an insight into the possibilities that a thoroughly live wire leader can grasp.

Keith's, Chester Park and Coney Island are doing well with Summer vaudeville and other attractions. The Grand and the Lyric draw good business with popular-priced motion pictures. The Ludlow Lagoon swung into line under new management June 18.

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RICHMOND, VA.

RICHMOND, VA. (*Special*).—Although "The Red Rose" has been seen here twice before, it was never better acted, sung or staged than it was by the Comic Opera Players at the Academy of Music during the week of June 18-23, with matinees, June 20-23. It seems as if Henry Lawson, the diminutive chorus man, is fast developing into a good tenor singer and a very clever actor. The entire company worked with snap and vim, and Richmond theatergoers are indeed fortunate in having this really talented organization here for the Summer months, and we predict packed houses to greet them each night and at every matinee. Myrtle Jersey, the prima donna, comes into her own again as Lola, the artist's model, and charmed with her delightful voice and pleasing personality. Seldom has a company ever appeared here that had so many fine character actors on its roster, and space will not permit the good things that could be written about the entire company. Suffice to say, Alice Hills and Matt Hanley; Roger Gray and Dan Marble; Royall Cutter and Ernest Geyer, were all good. Billie Bush contributed her usual pep and ginger as Gyp. The chorus worked with plenty of spirit and attacked the lively and tuneful choruses as if singing them all season. Albert J. Wallerstedt, a fine baritone, made his debut with the Comic Opera Players in "The Red Rose."

An excellent orchestra is led in great style by Mr. Neff. All the moving picture houses are doing good business, night and day.

NEAL and MCCONNELL.

ELGIN

ELGIN, ILL. (*Special*).—The Grand continues to play vaudeville Sundays only; moving pictures week nights. The Star, Temple and Orpheum show feature pictures to good returns.

The Sells-Floto circus gave two excellent performances June 16. Business good. Mom, the large elephant, gave birth to a female baby elephant, named "Lady Elgin."

Lilas L. Linder, an Elgin girl, made her professional debut as a singer and trombonist with the "Maids of Killarney," at Adrian, Minn., June 11, under the auspices of the Redpath Lyceum Bureau. Six people in the cast. The company is booked until Aug. 30, on Chautauqua circuit.

J. A. DUMSER.

DAYTON

DAYTON, OHIO (*Special*).—B. F. Keith's: A very interesting bill first half of week, June 18, although its interest being local by the appearance of the "Four Kings," who, after an absence of four years, played before a very attentive home town audience. Others were Sorrento Quintette, singing very effectively selections from grand opera; Galland, a clay modeller; Harry and Grace Dumont, E. J. Moore, and the Wilson-Aubrey Trio.

The Victoria was opened and given over to a benefit for the Red Cross June 19. "The Prince of Insomnia," a musical comedy written and staged by F. Gleeson McCarty, of Columbus, a director of note in amateur performances. The music was by J. Baldwin Gwyne, of the same city. The cast was made up of locals. The same performance was given at Xenia June 20.

Little Theater: Members of the Drama League held their annual meeting here June 18. Preceding the business meeting two one-act plays were presented; the first, a tragedy, "The Man on the Curb," by Alfred Sutro; in this the members enlisted the aid of George Lehrer, a professional; and the second sketch, a farce, "Joint Owners in Spain," presented by members of the league, directed by Angela Mae O'Brien, of the O'Brien School of Dramatic Art. Rabbi Lefkowitz gave a brief talk on "The Times and the Drama," after which directors for the league were elected for the coming year.

L. P. MORRIS.

TORONTO

TORONTO, CANADA (*Special*).—Probably in all vaudeville there is no more popular artiste than Willa Holt Wakefield, who heads the week's bill, June 18-23, at Lowe's. Beautifully gowned, she sings the right class of songs in her best way. Reeve and Williams in "Almost Married" provided a very funny act, and Nora and Sydney Kellogg, good instrumentalists, shared honors also.

"Submarine Eye" is still drawing good patronage at the Grand.

Douglas Fairbanks in "In Again, Out Again" to capacity attendance at the Regent.

Olga Petrova in "Barriers Burned" and Charley Chaplin in "The Immigrant" attract splendid audiences at the Strand.

GEORGE W. DANTON.

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REPORTS FROM MIRROR CORRESPONDENTS

UNION HILL AND HOBOKEN

UNION HILL, N. J. (*Special*).—"The Bar Sinister," at the Lincoln, Edgar Lewis's great Southern race problem drama in eight very interesting reels. The vaudeville program consisted of five feature acts, headed by Tom Linton's "Jungle Girls," in a big tabloid musical comedy entitled "A Modern Bachelor." Tuneful music and conclusive comedy predominates throughout the act. The Harold Brothers in an amazing acrobatic act scored. Lew Ward, the Mayor of Kokomo, is a splendid character comedian. Niles and Hart offer a bit of variety that is very entertaining. The Missina Japs in a spectacular novelty closed an exceptional good program week June 18 to capacity business at every performance. Week June 25, "On Trial."

HOBOKEN, N. J. (*Special*).—Strand: The Strand Musical Stock company for the third week of their Summer engagement presented "A Trip to China" in two acts and seven scenes. The company is a very clever one and consists of Sammy Wright, Bert Lahr, William Wainwright, Al. Marks, Hilda Berton, Babe Anderson, Essie Davis, Gladys Gorman and a clever chorus of twenty-four pretty girls who know how to sing and dance. Jules Brenheim and Wilton C. Vassar are to be congratulated upon the high-class company they have secured and the high grade of entertainment they are offering Hoboken. Some of the most conspicuous hits of the performance were Poor Butterfly, Shanghai, China Doll, Chinatown, Suki-San, Hong-Kong, Chinky, Chinky Chinaman, Come Back, Down South, Lilac Time, Lily of the Valley, Some Night, and the Ragtime Volunteers. The production was staged under the very careful direction of Ben Bernard, whose past record as director and performer speaks for itself. Capacity business at every performance. CHARLES A. BITTIGHOFER.

NEW BRIGHTON AT BRIGHTON

Celebrating its ninth anniversary, the New Brigton Theater offered a special program week June 18. Henry Lewis, "Squidgulum," in his capacity of clown of the performance, kept the audiences laughing. Other strong features of the program are Nan Halperin in a character song cycle depicting five stages of femininity (this being her second week at this house), and H. A. Rolfe's latest contribution to vaudeville with Harry Watson and Jerry Delaney in the cast. "Prevarication," featuring Bert Baker, is amusing. George Rockwell and Al Wood are justly described as "two noble nuts navigating the ocean of nonsense." Other interesting features are Una and a corps de ballet of California maidens in classic dances, Ray and Gordon Dooley in songs and dances, Chinko and Minnie Kaufman in a novel divertissement, and the Eddy Duo, wire artists.

GARLAND.

VICKSBURG

VICKSBURG, MISS. (*Special*).—Walnut Street Theater (H. Mayer, manager): Dark. Saenger Amusement company (L. J. Picco, manager): The following stars appeared at the Alamo and Bijou Dream, popular playhouses of the Saenger Amusement company, week June 17-23: Arthur Ashley, Theda Bara, Valeska Suratt and Ben Wilson. The Bijou Dream will have Pauline Fredericks, Nat Goodwin, Mae Murray, Lois Meredith, and Olga Petrova.

Ben Piazza, an old Vicksburg boy, who has made good before the footlights, is on a visit to his home town. Ben is a great favorite here and will no doubt spend some very pleasant days mingling with old friends. Mr. Piazza has been very successful in vaudeville. A protege of the late Paul Armstrong, he was always furnished with strong parts by that writer in his playlets. After the death of Mr. Armstrong Mr. Piazza looked after the interests of his widow and has been very busy in an official capacity. Besides putting several companies out over the circuits in some of the late Mr. Armstrong's plays, he found time to go out with one of the companies himself. Mr. Piazza says conditions are good in the East in a theatrical way.

OTTO WEIMAR.

MONTREAL

MONTREAL (*Special*).—The Boston English Opera company appeared in "Faust" and "Trovatore," June 14-18. Joseph Sheean and Nelli Gardini appeared in the leading roles, while the productions were not elaborate the principals as a whole were good and the performances satisfying musically. "Faust," "Romeo and Juliet," and a double bill of "Pagliacci" and "Cavalleria Rusticana," June 18-23. A musical turn called the "Dream Garden" is the headliner at the Francais. Sohmer Park presents a varied bill of music, comedy and acrobatics. W. A. TREMAYNE.

SHEBOYGAN

SHEBOYGAN, WIS. (*Special*).—Sheboygan Opera House (John Vander Vaart, manager): Vaudeville bill June 15-17 headed by Toyo Brothers, two Japanese boys in a juggling, balancing and singing act; Draper and Clayton in pantomime work. "In Wrong," presented by Lettue and Gresham, is a laugh from start to finish; Frank and Fanny Miller in "A Bashful Romeo," a rib tickler that gets across with a bang; Pathe's "Double Cross." "Enlighten Thy Daughter," at the Majestic, June 19-20. Sells-Floto circus June 20. All moving picture houses are doing good business at advanced "war" admission prices.

J. G. FROIDEL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BIRD of Paradise (Oliver Morosco): Chgo. May 6—indef.
BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.
CALIBAN: Boston 28-July 9.
CLARKE, Harry Corson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
DOLLARS AND SENSE (Alan Brooke): Chgo. 4—indef.
DRIFTWOOD (Wm. Harris, Jr.): Washington 25-30.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—indef.
MARY'S Ankle (A. H. Woods): Boston 4—indef.
MILLER, Henry: Frisco 18—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Chgo. May 21—indef.
SEVEN Chances (David Belasco): Chgo. May 13—indef.
TAILOR-Made Man (Cohan and Harris): Boston March 12—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—June 30.

PERMANENT STOCK

AKRON, O.: Colonial.
AKRON, O.: Lakeside Park.
ALTOONA, Pa.: Park.
AUBURNDALE, Mass.: Norumbega Park.
AUBURN, N. Y.: Jefferson.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BRIDGEPORT, Conn.: Park.
CHARLESTON, S. C.: Plaza.
CHICAGO: Wilson Avenue.
CLEVELAND: Colonial.
COLUMBUS, O.: Richard Buhler Players.
DECATUR, Ill.: Empress.
DENVER: Denham.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
GREEN BAY, Wis.: Bijou.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Parson's.
INDIANAPOLIS, Ind.: Murat.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morosco.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Hurtig and Seamon.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NIAGARA FALLS, N. Y.: International.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
RICHMOND, Va.: Academy.
ROCHESTER, N. Y.: Lyceum.
SAGINAW, Mich.: Jefferson.
SALEM: Empire.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SASKATOON, Sask., Can.: Empire.
SCHENECTADY, N. Y.: Van Curler.
SEATTLE: Alhambra.
SOMERVILLE, Mass.: Somerville.
SPRINGFIELD, Mass.: Court Square.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
TOPEKA, Kan.: Novelty.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Twelfth.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Grand.
WORCESTER, Mass.: Worcester.
YOUNGSTOWN, O.: Idora Park.

OPERA AND MUSIC

CANARY Cottage (Oliver Morosco): Phila. 11—indef.
DEW Drop Inn (Myron B. Rice Inc.): Chgo. 17—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. April 30—June 30.
HITCHCOCK, Raymond, N.Y.C.: —indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MY Lady's Glove (Messrs. Shubert): N.Y.C. 18—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
ROBIN Hood (Walker and Stevens): Toronto 25—indef.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld Jr.): N.Y.C. 12—indef.

CIRCUS

BARNES, Al G.: Baker, Ore., 27; Weiser, Ida., 28; Nampa 29, Boise 30.
HAGENBECK: Owatonna, Minn., 27; Austin 28; Ft. Dodge, Ia., 29; Rockwell City 30.
RINGLING Brothers: Utica, N. Y., 27, Syracuse 28, Rochester 29, Niagara Falls 30.
SELLS-Floto: Minneapolis 27, 28, Mankato 29, Sioux City, Ia., 30.
SUN Brothers: Towanda, Pa., 27; Waverly, N. Y., 28; Susquehanna, Pa., 29.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

PATHE PROGRAM STARTS NEW PEARL WHITE SERIAL

July 8 Is Date of First Chapter—Other Features

The first episode of Pearl White's new serial, "The Fatal Ring" is to appear on Pathe program for week of July 8.

Gladys Hulette is seen in "The Cigarette Girl," produced by the Astra Film Corporation under the direction of William Parke and written by Philip Bartholomae. Miss Hulette appears here in the first picture in which she has starred since joining the Astra forces.

"The Violet Diamond" is the title of the first episode of "The Fatal Ring" serial, expected by Pathe to break all records. It is a serial of love, mystery, suspense, thrills and perils, written by Fred Jackson and George B. Seitz and produced by the Astra Film Corporation under the direction of Mr. Seitz.

Ruth Roland stars in "The Neglected Wife," number nine, entitled "Deepening Degradation."

The twelfth release of the "Know America," Combitone Scenics, is entitled "Through Central Texas," and it shows interesting scenes taken in the largest state in the Union.

A comedy, an International cartoon and scenic split reel, and Hearst-Pathe News, number fifty-six and fifty-seven, complete the program.

ALMOST TOO REALISTIC

Fire in Signal Studio Nearly Has Bad Results

A bit of realistic action staged for the production of the fifteenth episode of "The Railroad Raiders," last week came near resulting seriously to the property of the Signal corporation at their Los Angeles studio.

To add realism to a fire scene being produced on the company stage J. P. McGowan decided to set fire to the walls of the set, shoot the action and then extinguish the flames before any damage was done. Everything would have been well but for the fact that the flames leaped higher than had been anticipated and the diffusers over the set caught fire. The sun-dried cloth burned rapidly and a brisk breeze carried pieces of burning material to adjoining diffusers and for a time it looked as though the stage and adjoining buildings might be razed. Bits of flaming cloth dropped into nearby sets and several blazes started among them.

All the extra fire extinguishers about the plant were rushed into action and these, with the help of the fire hose which is kept at the plant for such emergencies, killed the flames in short order, and save for the loss of the entire diffuser system the damage done was negligible.

BERANGER TO ENTER ARMY

Triangle Actor and Director Leaves for Australia

George Beranger, who has just completed work in the new Triangle play "Time Locks and Diamonds," starring William Desmond, and who recently has been an assistant director at the Triangle studio, left this week for Australia, his native land, where he will join the army.

While bidding good-bye to his studio friends, Beranger laughingly remarked that he has been slain in screen productions so many times that he thought he could die in true hero fashion in actual battle.

"And if I come through alive, I will be able to put more reality into my future battle scenes," he continued optimistically, "for I am certainly going to return to pictures if I am able."

NEW FOX POLICY

Exhibitors to Decide Manner of Releasing Big Features

William Fox has just issued an announcement that Fox Film Corporation will adopt a new policy for the release of its photoplays. What this policy will be, Mr. Fox says, will be determined by letters from motion picture exhibitors expressing their desires. Declaration of the new methods will be made on July 15, and the policy will become effective on September 2. Mr. Fox says: "Fox Film Corporation will release a number of Special De Luxe pictures from seven to ten reels, after September 2. It is our belief that these Special pictures are of exceptional merit."

SHOWN AT RIALTO

"I Believe"; a well-constructed photodrama based on the eternal struggle between faith and heresy, was given a private showing at The Rialto last week. The scenario and direction were by George Loane Tucker and it is reviewed elsewhere. Mr. Rothapfel, of The Rialto, and his staff of experts, supplied the musical setting and other features of the presentation.

EDITH STOREY WITH METRO

Star Signs and Will Begin Work Very Shortly

Edith Storey, former Vitagraph star, has been signed by Metro and will begin work shortly on the first of six features already arranged for.

"The first picture in which Miss Storey will appear for Metro will be directed by George D. Baker. Edwin Carewe will direct Miss Storey in her second Metro play, and other notable Metro directors will have charge of her in other features."

"LONE WOLF" PREMIER

Opening July 1 at Broadway to Be Real "First Night"

Herbert Brenon in presenting his latest Selznick picture, "The Lone Wolf," at the Broadway Theater, Sunday evening, July 1, will inaugurate a custom which will undoubtedly be followed by every other picture producer before many months. The opening of the Broadway engagement will reveal this big production not only to the public for the first time, but also to Reviewers from the Trade Papers, State Rights Buyers, Exhibitors, and even Executives of the Herbert Brenon Film Corporation. It will be literally a "first night," and will be a Broadway opening just as much so as that of the Ziegfeld Follies or any other big attraction.

MAY GO TO PARAMOUNT

Negotiations with Ince and Sennett Are Reported

According to current report in film circles negotiations are pending between the Paramount and Artcraft companies, jointly, and Thomas H. Ince and Mack Sennett, whereby their activities will be devoted to productions for these firms. Undoubtedly both Mr. Ince and Mr. Sennett will head individual companies in the event of the consummation of the deals.

Another report current is to the effect that, at the expiration of his present contract with the Triangle Company, William S. Hart will become a Paramount-Artcraft star.

MAY HEAD GENERAL

Frederick Bennett Said to Be Slated for Presidency

It is reported on good authority that Frederick Bennett will be elected president of the General Film Company at the next general meeting. Mr. Bennett comes from Washington, D. C., where he was identified with the Land Office. Hitherto he has never been actively engaged in the motion picture industry.

A GALAXY OF GOLDWYN STARS.
Left to Right—Maxine Elliott, Mae Marsh, Madge Kennedy, Jane Cowl.

LOCAL OPTION BENEFITS THE FILM HOUSES

Springfield, Ill., Is "Dry," and Business in Picture Theaters Is Given Impetus

SPRINGFIELD, ILL. (*Special*)—Springfield has become a "dry town," and as a result picture theaters are doing more business. It can be noticed in a large majority of the houses, and some of the managers verify this statement, as the following indicates: E. Kunz, of the Princess Theater, recently showed for three days Dorothy Phillips in "Hell Morgan's Girl," and did the largest business in the history of the house, and the Princess is a first class theater. On the second evening of this film the writer visited a number of the other theaters and found them well filled; in fact, two of them had waiting lines outside. The Princess had 350 to 400 people waiting outside to see this film. From appearances "local option" is a great benefit to the picture house owners.

Princess (E. Kunz, Manager): Showing Paramount films and special features, doing fine business at all times. Jack Pickford in "Freckles" and C. Aubrey Smith in "The Witching Hour" featured for the week.

Gaiety (Harry Thornton, Manager): Triangle films always draw large houses here; never a poor day. Enid Bennett in "The Girl Glory"; Jack Devereaux in "American —That's All," and William Hart in "Wolf Lowry" features for the past week.

E. TOMPKINS.

MARGUERITE CLARK'S NEW PICTURE IS NOTABLE

From Play by Pinero, Adapted by Frances Marion, "Amazons" Will Be First of Star's Films Under New Plan

The announcement of Famous Players-Lasky regarding the inauguration of the open booking policy on Aug. 5 had the effect of overshadowing all other news from the corporation.

However, the fact that Marguerite Clark, who yields to no one in popularity today, is to star in an adaptation of "The Amazons," one of Pinero's greatest and most successful comedies, and that Frances Marion, who has an unparalleled record of achievement as an adaptor, has constructed the scenario, is full of significance for those who know and appreciate the value of photoplay quality. Moreover, Joseph Kaufman, who has accomplished excellent results as a director of Famous Players productions and who had the distinction of directing George M. Cohan's first photoplay production, "Broadway Jones," is in charge of Miss Clark's picture.

The entire production is full of charming romance and a spirit of fun, such as the public has been taught to expect when the name of Marguerite Clark is mentioned as the star of a Famous Players picture.

"SAVE CIGARETTES FOR SOLDIERS," IS THE SLOGAN

Mary Garden Says Frenchwomen Have Stopped Smoking

Women have stopped smoking in France. "Save your cigarettes for the soldiers" is the newest of feminine slogans upon the continent.

It has remained for Mary Garden, international operatic favorite and star of Goldwyn Pictures, to chronicle a little sacrifice French women are making by way of "doing their bit."

In a letter from Paris to Edgar Selwyn, vice-president of the Goldwyn Pictures Corporation, the famous diva says:

"It is a little thing, to be sure, but French women have given up smoking during the war. They still buy cigarettes but they do not smoke them. They are sent to the front. They say that almost more than anything else the soldiers at the front must have cigarettes. Apparently they lessen the high nervous strain of the men who are almost continually under fire. The soldier returning from the front wants to carry cigarettes back to his comrades in the trenches.

"The French women in all classes of society have given up their after dinner smoke. They are saving and sending their cigarettes to the front. The woman now who will brave public opinion by exhibiting a filigreed cigarette case in a cafe is exceptional. They have made this little sacrifice with the same readiness with which they have made greater ones."

KILL CENSORSHIP BILL

Illinois Assembly Puts Quietus on State Measure

SPRINGFIELD, ILL. (*Special*).—The last official act of the Fiftieth Illinois general assembly, which recessed until June 29, at 7:30 o'clock was to kill the state moving picture censorship bill. The state senate refused to accept the report of the conference committee from both branches and the measure offered by Representative Guy Guernsey of Chicago was sent to slumberland.

The measure, which was opposed by practically all film manufacturers of the State in its original form, provided for the appointment of a state censor. The senate committee amended the bill to eliminate all cities which have local censor boards. The house refused to accept the amendments, and a conference committee was named as day was breaking. The senate refused to accept the report of the committee, and the battle was at an end.

Messrs. Sweeney, Hartman and Luttrell, as well as W. W. Watts, Edward Kuntz, T. Loper, of Springfield, and Arthur J. Pegler, are entitled to the utmost credit for having made a cleancut and successful fight.

Arthur James Pegler, who represented the Mutual Film Corporation at Springfield, worked under definite instructions to make no compromises whatever, and the result is particularly gratifying to Mr. Freuler, who condemns censorship as un-American in principle and unconstitutional in fact.

EVA TANGUAY FOR SCREEN

Signs with Selznick, Is Report, to Star in Film

It is reported that Eva Tanguay has signed with Selznick to appear as star of a feature production. The title and character of the picture is to be announced later.

LOU-TELLEGEN'S LAST

"Long Trail" Will Be Out July 23—Star Now a Director

When "The Long Trail" is released by Paramount on July 23, the production will mark the last appearance of Lou-Tellegen as a motion picture star, this well-known actor having become a director at the Lasky studio, where he is at present staging an adaptation of George Broadhurst's popular stage success "What Money Can't Buy," with Jack Pickford and Louise Huff in the stellar roles. "The Long Trail," which was written by Eve Unsell, is a story of the Canadian Northwest and was produced last Winter during the heavy snows. In the supporting cast are a number of well-known players, among them Mary Fuller, Sidney Bracey, Winnifred Allen, Franklin Woodruff, Ferdinand Tidmarsh and Frank Farrington.

DE CARLTON ON VACATION

George De Carlton, after six busy months with "Doc." Willatt, of Technicolor films, at Jacksonville, Fla., was in town for a day and left for a trip to Maine. Mrs. De Carlton accompanied him and they will be gone for at least a month.

"SUNSET FEATURES" ARE LATEST FROM GENERAL FILM

Four-Reelers Will Be Dramas with Strong Stories—New Comedies

In a few days General Film will be able to meet the demand of its exhibitors for four-reel feature releases with a list of ten or more splendid subjects, General Manager Harold Bolster announces.

The new four-reel subjects will be known to the trade as "Sunset Features." Each of the subjects will be a drama, and each one will be intended to stand upon its merit as a story. Stories altogether of action, adventure and mystery have been chosen.

Well known and popular stars will be seen in each of the Sunset Features. Among these may be named Ruth Roland, Margaret Landis, Ethel Ritchie, Vola Vale, Katherine Kirkham, Henry King, Neil Hardin, Philo MacCullough and R. Henry Grey.

An announcement of the titles and time of release will shortly be made.

Still adding to its product, General Film proclaims another new release, the "Sparkle Comedies," beginning at once.

"The Sparkle Comedies" are an innovation in one-reel comedies and are best described as to their tendency by the name.

The "Sparkle Comedies" are from the studios of the Jaxon Film Company, which has already been producing several series of favorite subjects. These releases are to be had in groups of six and the first group includes "Where Is My Nightie?" "Fresh Air," "The Spy," "The Trunk Route," "The Water Cure," and "Night of Enchantment."

NEW PICTURES FROM SELIG—"CALEB CONOVER" READY SOON

Interesting Announcements Made of Coming Features

Two new productions for release on General Film service are announced by Selig, namely "Trials and Tribulations," and "Through the Eyes of the World." "Trials and Tribulations" is a two-reel light comedy written and directed by Al Green, featuring George Fawcett and Vivian Reed. Mr. Fawcett is given many opportunities to show his artistic work. "Through the Eyes of the World" is a tense drama with Guy Oliver and Stella Razeto in the leading roles.

William N. Selig announces that the feature film taken from Alfred Payson Terhune's famous novel, "Caleb Conover, Railroader," will soon be ready for presentation. Colin Campbell directed the production and Gilson Willets wrote the film version of the story. George Fawcett, who starred in the play, "Caleb Conover," is the star and others in the cast are, Thomas Santschi, Fritzi Brunette, Frank Elliott, William Robert Daly, Goldie Coldwell and others.

The latest of the Hoyt comedies to be released in K. E. S. E. are as follows: July 9, "A Rag Baby"; July 23, "A Runaway Colt"; August 6, "A Dog in the Manger." Each of the Hoyt comedies is two reels in length. The primary releases have achieved instantaneous hits, according to the Selig Company.

Completion of a new music score for "The Garden of Allah" is announced. The score carries fourteen instrumental parts including drums and piano. This is the original score written by the composer of the music for "The Birth of a Nation." The score has been made to accompany the nine-reel production of "The Garden of Allah." Copies of the orchestration are now ready for distribution by the Selig Company.

A RARE PROGRAM

Emile Chautard, director of Frederick Warde in "Fires of Youth," "Under False Colors," and "The Man Who Waited" for Thanhouser, has in his possession a program of Le Theatre de la Renaissance, Paris, dated September, 1909, in which Maurice Tourneur, now directing for Lasky; Leonce Perret, director of Robert Warwick, and himself played the principal roles in Henry Betaille's celebrated play, "Le Scandale."

NEILAN'S NEW LIMOUSINE

The only evil effect thus far evidenced by Director Marshall Neilan, as a result of the Lasky director's visit to New York, is the purchase of one of these new fandangled up-to-the-minute-and-then-some limousines. It has pink, green and yellow lights on the sides, a cellarette in the gasoline tank and is upholstered in gold cloth with "jass band" trimmings.

WESTERN FILM FOR LOCKWOOD

The fact that Fred J. Balshofer's Yorke-Metro company has undertaken the production of a Western picture, featuring Harold Lockwood, the first picture of the kind that the latter has done since appearing on the Metro program, might be taken as another indication that Western pictures are coming into a popular vogue—at least with the producers—at the present time.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR*'s purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

RICHARD A. ROWLAND

Richard A. Rowland, president of the Metro Pictures Corporation, stands for fifty per cent. star, fifty per cent. picture, for a selective system in booking that will enable exhibitors to secure the best drawing cards for their houses, for prices low enough to enable the exhibitor to clear a profit, for the alliance of the leading producers in two or more booking combines similar to those that dominate the vaudeville field and for the distributing company's control of productions.

Mr. Rowland was an exchange man before he became a producer, with the avowed policy of bringing the manufacturer and the distributor into closer touch. Allied with Joseph W. Engel and receiving the output of B. A. Rolfe and several other producers, Mr. Rowland built the Metro Corporation into one of the strongest concerns in the country, making good his promise to furnish photoplays of box-office value. With the growth of the business the number of stars was increased until at the present time half a dozen companies, all under direct control of Metro are kept busy in the New York studios.

Speaking of the commercial value of pictures, Mr. Rowland said that it was impossible to determine definitely whether a photoplay was good or poor until it had been tested before audiences. Viewpoints differ too radically, and not infrequently it has happened that a production regarded as only average by the Metro board has scored a marked success.

He maintains, however, that there is no excuse for an exhibitor not knowing the drawing power of a star at his house, and that Metro, recognizing this fact, is planning programs on a basis that makes it possible for exhibitors to book only players whom they know to be strong box-office attractions. A program so arranged that one or two stars are forced to carry the burden of pictures that do not draw, he regards as an injustice to all concerned, although at the present time many programs are conducted on just that basis.

Unlike many producers of the day, Mr. Rowland does not regard the so-called open market as the cure for all evils. Being a sensible business man, he realizes, of course, that no customer should be forced to buy what he does not want, also he recognizes the probable financial predicament of a company producing fifty-two pictures a year on a hit-and-miss policy, and relying on the individual whims of buyers. Some pictures would be bound to show a heavy deficit, and to overcome this it would be necessary to place an excessive price on the more popular offerings. And excessive prices are in the long run death to business.

A solution of this problem, as Mr. Rowland sees it, is the arrangement of a program of stars, who, through previous records, are known to have certain drawing power. Metro will present such a program, and offer exhibitors a choice of booking it in its entirety, or selecting their favorites, confident, the while, that each of the stars is strong enough to demand recognition. In addition to this program, Mr. Rowland plans special features, among them a series of pictures starring Emily Stevens and Edith Storey.

Concerning conditions in general, the president of Metro asserts that the volume of business is considerably greater than two years ago; but that it is split up among too many factions.

NATIONAL ASSOCIATION ARRANGES FOR CONVENTION

Executive Meeting Held—Co-operation with Government Discussed

A special meeting of the Executive Committee of the National Association of the Motion Picture Industry was held at the offices in the Times Building last week, when the following were present: William A. Brady, president; Walter W. Irwin, chairman of the Executive Committee; Arthur S. Friend, Famous Players-Lasky Corporation; P. A. Powers, Universal Film Manufacturing Company; William L. Sherrill, Frohman Amusement Corporation; J. E. Brulatour, Eastman Films; Arthur James, Metro Pictures Corporation; Louis L. Levine, of Brooklyn, and Louis F. Blumenthal, of Jersey City, of the Motion Picture Exhibitors' League of America, and Frederick H. Elliott, executive secretary.

It was decided to hold the annual meeting of the members of the National Association in the Princess Theater, Chicago, at 11 o'clock on July 18, and the Congress Hotel in Chicago was designated as the official headquarters of the National Association.

Co-operation with the various federal departments was discussed and the following letter from Herbert Hoover, Food Administrator, was presented by President Brady:

MR. WILLIAM A. BRADY,
President of the National Association of the Motion Picture Industry, Inc., 808 Times Building, New York City.

DEAR MR. BRADY: The offer of motion picture co-operation made on behalf of the National Association of the Motion Picture Industry, Inc., and of its affiliated organization, the Associated Motion Picture Advertisers, Inc., is accepted with thanks, and in order to avoid confusion and conflict of patriotic effort, these organizations are designated as the official motion picture avenues of publicity and patriotic propaganda in behalf of the food administration during the war.

The promptness with which the National Association has responded to aid its country's needs, makes its action doubly valuable. No medium is better able than the screen to undertake the work of informing the public of the country's needs and I assure you of my very great appreciation of your loyal service.

Yours very truly,
HERBERT HOOVER.

A letter from Lieutenant-Governor Edward Schoeneck, of New York, was read, advising that there were 8,000 regular army soldiers stationed at the State Fair Grounds at Syracuse and that he desired to arrange for moving pictures and asked the various film companies to furnish, without charge, such pictures as will be of interest to the soldiers. Lieutenant-Governor Schoeneck, who is also president of the New York State Fair Commission, has previously stated that a special day will be set aside during the State Fair in September to be known as Motion Picture Day and each of the producing companies will be invited to send one of their stars to appear at that time.

In view of the importance of these subjects President Brady appointed a committee consisting of Arthur S. Friend, of the Famous Players-Lasky Corporation; J. Robert Rubin, of Metro Pictures Corporation, and Frederick H. Elliott, executive secretary, to go to Syracuse and confer with Lieutenant-Governor Schoeneck, State Senator J. Henry Walters, Colonel Wright and Chaplain Chouinard and to take the necessary steps to put in operation any suggestions made by the State officials and army officers.

JEANIE MACPHERSON IS SOLE AUTHOR OF "LITTLE AMERICAN"

C. B. De Mille Gives Her Full Credit for Pickford Picture

A wire from Cecil B. De Mille, received at the headquarters of the Artcraft Pictures Corporation, gives sole credit for the story of Mary Pickford's new patriotic photoplay, "The Little American," to Jeanie Macpherson. Although the general impression has been that Mr. De Mille was co-author of this scenario, the well-known director announces that Miss Macpherson was entirely responsible for what is expected to prove the greatest patriotic story ever written for the screen.

Miss Macpherson has written the original scenarios for many of the screen's most prominent successes, including "Joan the Woman." Her newest creation for Miss Pickford, the production of which has just been completed under the direction of Cecil B. De Mille, tells of the startling experiences of a typical American girl who braves the dangers of the war zone and "No Man's Land." It is readily felt that this story offers "Little Mary" the best vehicle of her screen career.

ALICE BRADY,
In "The Divorce Game."—World.

PIERRE KEY WITH BACKER

Pierre V. R. Key, for ten years the music critic of the New York *World*, has become associated with George Backer as his manager of sales and advertising. Mr. Key has had a wide experience that should fit him for his debut in the motion picture industry. Before he came to New York he was engaged in newspaper work in Chicago and during the seasons of 1915-16 and 1916-17 he was general manager for the Boston Opera Company. At one time during his career on the *World* he was simultaneously identified with the advertising business.

"THE LITTLE BOY SCOUT."—Famous Players.
Featuring Ann Pennington.

BOOK PICTURES ACCORDING TO THEIR ADVERTISING POSSIBILITIES

Such Is Advice of George K. Spoor, of Essanay, to Film Exhibitors

"A great many instances of exhibitors basing their advertising campaigns on the proportionate rental price of a picture or series of pictures rather than on the drawing power, has recently come to our notice," says George K. Spoor, president of the Essanay Company. "It would certainly seem that this is a mistake as it always puts the exhibitor on the defensive. He books a picture at an exorbitant price and then feels that he is forced to advertise heavily in order to break even. Now wouldn't it be much better for him if he would book according to advertising possibilities and put the same amount of effort behind a medium priced picture having comparatively the same drawing power? Do not misinterpret this question. Naturally, there are many big features worthy of higher admission prices and upon which a great deal of money spent in advertising is a real economy. On the other hand we are repeatedly receiving information through our investigation department which shows that a large per cent. of theater managers have more than doubled their film rentals in the last two years without increasing their admission price a penny.

"Take as an example our new series "Do Children Count?" With the advertising suggestion we have issued on these twelve subjects it will be possible for any exhibitor to make a larger percentage of profit several times over if he will conscientiously exploit them than he could if he were to book twelve disproportionately high priced features and offer them at the same admission price.

Rental and Pulling Power

"Essanay's policy in producing this series was to supply pictures which could be made the feature of short subject programs on a co-feature on a bill where a five-reel subject is being shown. The rental prices will be unusually low when compared to the pulling power of the title and the quality of the productions. Certainly it would seem that such a proposition, with a very low first cost and an opportunity for a correspondingly large profit, would appeal to everyone.

"To make this point more clear, I might cite three of our recent five-reel subjects, 'Skinner's Dress Suit,' 'Skinner's Bubble,' and 'Burning the Candle,' which, though released in the regular service, we know are daily bringing bigger returns at the box-office than many of the so-called specials or super features.

"Therefore, the best suggestion I can make to the exhibitor is to select his subjects on the strength of the business he can secure with them and on that basis alone."

MAXINE GOES SOUTH

Maxine Elliott has left New York for White Sulphur Springs, West Virginia, where she will remain for several weeks. Miss Elliott had anticipated returning to the battlefields of France to resume her work in the Red Cross, but after President Wilson's war declaration she altered her plans. She made a flying visit to New York last week and spent a day at the Goldwyn studio, where a re-take was made of a scene in her first picture. The two Elliott dramas are now filed and ready for the market when the Goldwyn schedule of releases are announced.

MORE SPACE FOR GOLDWYN

The Goldwyn Pictures Corporation now occupies the entire Forty-second Street wing on the seventh floor of the Rogers-Peet Building. The new offices overlooking Forty-second Street, where the executive and sales organization are located, were formally opened June 18 and Samuel Goldfish, president of Goldwyn Pictures and chairman of the advisory board, celebrated "moving day" by transferring his office to the newly completed addition. The Goldwyn executive offices now occupy an entire wing of a building almost a city block in length.

PARAMOUNTS FOR JULY 2

"At First Sight," starring Mae Murray, and "Big Timber," starring Kathlyn Williams and Wallace Reid, are the two features which will be issued by Paramount, week of July 2. Besides these two five-reel pictures that same week, Paramount will distribute the 73rd edition of the Paramount-Bray Pictographs, the magazine-on-the-screen; the 74th of the weekly trips around the world, personally conducted by Burton Holmes, in which he takes his fellow-journeyers to see "How California Harvests Wheat," and a very Klever Komedy, entitled "Oh, Pop," in which Victor Moore is starred.

MORE JOIN COLORS

During the past two weeks eight more ushers have resigned their positions at the Strand Theater and joined the colors. Bruce Wayman, the baritone, a great favorite with Strand audiences, has also abandoned his profession and is now serving in the Aviation Corps.

BOTTOMLEY DOING HIS "BIT"

Roland Bottomley, whose work in "The Neglected Wife" and "The Grip of Evil," two Pathe releases, have made him known to millions of motion picture fans throughout the country, is doing his bit for civilization. He has joined the Officers' Training Corps in Toronto. After three months intensive study in the university there, he will go to England and train for three months more at the Cambridge University and then will receive a commission in the English army.

Mr. Bottomley's brothers are at the front, "somewhere in France."

"I am in good physical trim now," said the noted English actor, "as both 'The Neglected Wife' and 'The Grip of Evil' are somewhat strenuous pictures."

While in Toronto, Mr. Bottomley will appear in uniform on the stage of the local theaters in which "The Neglected Wife" is being shown.

FINDS THE COMBINATION

Until Norma Talmadge announced her intention of appearing in "The Moth," Hassard Short had regarded the movies with a distant and not altogether approving eye. Film magnates, it is true, periodically made tempting bids for the services of the young English actor who made his debut in London at the Drury Lane Theater in 1895. But they were all refused. He was determined to appear in pictures, but not until he found the right star and the part that suited him. The happy combination was Norma Talmadge and "The Moth" and Hassard Short will be seen in support of the charming Selznick star when her newest photoplay is released.

"The Garden of Allah," enjoyed an extremely prosperous run and scored an artistic success at the new Rialto Theater, Los Angeles. For three weeks it played to capacity houses, and was unanimously praised as a beautiful feature.

Carlyle Blackwell is hard at work on "Jack, the Good-for-Nothing," one of the far ahead releases with which the shelves of World-Pictures Brady-Made are piled up systematically. In this play Mr. Blackwell has the valuable aid of Evelyn Greeley, the beautiful and gifted young leading actress, and Muriel Ostriche, also well known in association with World-Pictures.

WILLIAM RUSSELL HEADS MUTUAL LIST

"The Masked Heart" Is His Vehicle for July 2—Other News of Interest from the Company

"The Masked Heart," described as a story of love and intrigue, is the feature of Mutual's schedule for July 2, with William Russell as the star of the cast.

The other principals are Francelia Billington, Kathleen Kirkham, William Conklin, and Ashton Dearholt.

"The Road Wreckers" is the title of the thirteenth chapter of "The Railroad Raiders," featuring Helen Holmes, which is also scheduled for July 2. A spectacular smash-up between a passenger train and a freight makes the big thrill of the chapter.

"Mutual Tours Around the World," ready July 3, show Bizerta, Tunis, a French naval port, and Sydney, the capital of New South Wales, Australia.

On this date also comes the La Salle comedy, "The Girl in the Frame," in which Jean Otto is the principal funmaker.

"Mutual Weekly" with its many news topics and patriotic features will go to the public on July 4.

The Cub comedy of the week, with George Ovey in the lead, is "Jerry's Gentle Nursing," released July 5.

"Reel Life," released July 5, is made up of six subjects—Making Jewelry at Home, Berry Pickers of the South, Toys of Wartime, Making Real Men, The Army System, Animated Drawings from Life—A Saving Grace and Hands Up.

The sixteenth and last chapter of the "Jimmie Dale Alias the Grey Seal" series comes to the screen on July 9. This is entitled "Victory," and E. K. Lincoln is the lead.

GOLDWYN PICTURES TO ENTERTAIN UNCLE SAM'S TROOPS IN FRANCE

President Samuel Goldfish Places Prints at Disposal of U. S. European Army

In a letter from Samuel Goldfish, president of the Goldwyn Pictures, to Secretary of War Newton D. Baker, the prints of all pictures produced by the new company during the stay of our soldiers in France, are placed unreservedly at the disposal of the United States European army.

The letter follows:

"Dear Secretary Baker: Goldwyn Pictures Corporation, as a producer of motion pictures, is in full accord with yourself and with other agencies co-operating with you, to provide amusements and clean diversions for the patriotic Americans who will comprise our nation's military fighting forces in Europe.

"This corporation, controlling the screen services of Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden and others not yet announced, herewith to you as Secretary of War and to the United States Government in behalf of our American army offers one positive print of each and every motion picture production made by the Goldwyn Company from the day the first troops are dispatched to France until that day when our troops withdraw at the conclusion of a victorious peace.

"These pictures and the stars appearing in them will, we believe, bring pleasure to our soldiers and reproduce for them plays and scenes with which they are familiar in their home land. The manner of exhibiting the Goldwyn Pictures for our soldiers is left entirely in your own hands, subject to whatever assistance of co-operation you desire us to give. To our knowledge many projection operators have enlisted and will be a part of our army in France, so there will be no difficulty on that score.

"Goldwyn likewise desires the privilege of equipping whatever unit of the service that takes this in charge with two standard projection machines and there will be delivered to you wherever and whenever desired. It occurs to us that you may wish this done in conjunction with a unit of the Red Cross, the representatives of the Young Men's Christian Association, the Y. M. H. A. and such other organizations as may be co-operating with them.

"Cordially,

"SAMUEL GOLDFISH, President.
"Goldwyn Pictures Corporation."

Goldwyn will be ready to ship prints of its first ten productions, and maybe even more of its pictures, on the first troop transport leaving an Atlantic port for France. The first prints will include pictures of Mae Marsh, Maxine Elliott, Madge Kennedy, Jane Cowl and prints of Miss Garden's first Goldwyn production will follow shortly afterwards.

BOOSTS FOR MUTUALS

Consistent standard of productions and "service beyond the film" have developed a clientele which books Mutuals year in and year out.

G. W. Ziegenfelder, manager of the Princess Theater at Piqua, Ohio, is one of "Mutual's family." In a recent letter to Mutual, he says:

"I have been using Mutual productions ever since they were first released and I have found them good, wholesome, clean comedies and dramas that are acceptable to ladies, gentlemen and children, besides stars that are box-office magnets themselves.

W. C. Hart, manager of the Southside Theater, Irontown, Ohio, in a letter says:

"We can certainly recommend Mutual star productions to any exhibitor that wants real dependable pictures. The Mary Miles Minter and Margarita Fischer series are, in our opinion, the most satisfying pictures we have ever had in the house."

TO PASS ON SCENARIO

After a month's search for a proper vehicle for Julia Sanderson's first appearance in Mutual productions, at last a scenario has been found which has passed the critical judgment of Albert Capellani, who will direct Miss Sanderson, and has been submitted to the star herself. If Miss Sanderson decides that the story is just what she wants, work will begin immediately at the Empire All Star studios.

All four Art Dramas studios are working night and day at present, making features for Summer releases. Several of the companies are engaged on two features, under different directors, as they are desirous of being well ahead of program requirements.

YOUTHFUL "HEAVY" SCORES

Master Carl Rich, the talented little six-year-old "heavy," who has been seen in V.L.S.E. and Mutual features has just finished playing a leading role before the Prizmacolor camera that would have taxed the ability of most seasoned players.

The work for these new natural color pictures, calls for all action being about twice as slow as the movements enacted before the regular black and white camera and in consequence, the registry of emotions requires extra care and the exercise of unusual ability. Master Rich, who was cast by the Prizmacolor as much on account of his natural coloring as his ability, was required to express emotions in one scene that went from hilarity to the depths of childish despair. That he carried the scene creditably, gradually changing his expressions at a speed twice as slow as would naturally take place is indicative of ability that speaks well for his future in the silent drama.

FOR THE RED CROSS

Douglas Fairbanks has organized the "Douglas Fairbanks Chapter" of the Red Cross fund, which will operate throughout the entire country with the assistance of Arteraft exhibitors showing his new picture, "Wild and Woolly."

The idea was conceived by the popular star and put into execution immediately at this time when the nation-wide plea for funds for this worthy cause is at its height.

Over at Fort Lee they call little Madge Evans "The darling of the studio," and all hands not otherwise actively engaged stand around with a broad grin watching her scenes in "Jerry-for-Short," in which she is to be starred by World-Pictures Brady-Made.

BARBARA CASTLETON,
In "Parentage."

GAIL KANE, DOUGLAS McLEAN,
Mutualites, Playing Checkers Between "Takes."

"WHOA!"
Douglas Fairbanks in "Wild and Woolly," Artcraft.

JUNE ELVIDGE NOW IN STELLAR RANK

World Actress Becomes Star in New Contract

June Elvidge, the beautiful and accomplished actress in World-Pictures Brady-Made, now advances to the front rank of fixed stars in this formidable organization. A new contract between the World Corporation and Miss Elvidge to this effect, covering a term of years, was executed on Tuesday last.

Under this agreement the name of the actress not alone goes into big type in all advertisements of World-Pictures but is set opposite a much larger sum than formerly upon the weekly salary sheet.

Another item of interest from the camp of World-Pictures is the fact that Lew Fields is again working under the Brady direction, this time in a photoplay the identity of which is not to be disclosed just now. The great success of "The Man Who Stood Still," produced by World, is the working cause for this renewal of relations.

"Dandy Dick," directed in person by Mr. Brady, will reach the public under the final name "The Marriage Market," with a cast composed of Carlyle Blackwell, June Elvidge, Arthur Ashley and other widely favored World Pictures actors and actresses. Ethel Clayton's picture play produced under the working title "Chasms," is now known as "Souls Adrift," and the leading male part is played by Milton Sills.

"SUDDEN JIM" READY

It Is a Triangle with Charles Ray in Title Part

The Triangle picture version of "Sudden Jim," the *Saturday Evening Post* story by Clarence Buddington Kelland, and now one of the seven best sellers among novels, is being completed this week.

Charles Ray has the title role. For the first time in his screen career the young star will have an opportunity to display his own personality. Heretofore he has appeared as weaklings or country yokels.

Sylvia Breamer, appearing in support of Ray, is now convalescing from slight injuries sustained during the filming of scenes in the North woods.

VICTOR MOORE'S NEXT

Victor Moore's next release, "Oh Pop!" was written for him by Thomas J. Gray, the author of "Bungalowing," which scored such a big success and Moore feels that in "Oh Pop" he has a worthy successor.

Moore is supported by the clever youngster that made such a hit in his previous releases, and it is a "safe bet" that this picture will please as much or more so than "Bungalowing" or "Commuting."

LIVELY SUMMER SCHEDULE FOR ESSANAY

Bryant Washburn and Jack Gardner Will Supply Bulk of Pictures to Be Produced

Exhibitors may look to Bryant Washburn and Jack Gardner for the bulk of their Essanay pictures during the Summer and Fall months. These two stars are scheduled to average at least one feature apiece each month, and sometimes two.

In addition to these productions, Taylor Holmes is already being filmed in the initial picture of a series he has contracted to appear in under Essanay's banner. This will be released during the Summer also, as will one or more features staring Marguerite Clayton.

During July, Mr. Washburn will appear in two five-reel pictures. The first of these, entitled, "The Man Who Was Afraid," was released July 2. It is an adaptation of the story by Mary Brecht Pulver.

Mr. Washburn's second July release will be "The Golden Idiot." The filming process of this production has been completed, and it will be given trade showings very shortly. The screen version was adapted by H. Tipton Steck, from a magazine story. Arthur Berthelet was the director.

"The Range Boss" will be Mr. Gardner's July offering. This production is the second of Essanay's series of Westerns. The picture is a photodramatization of red-blooded life in the Western wilds. Trade showings of this production will be given in all K-E-S-E branch offices, beginning July 10. The film will be released July 16.

During August, Mr. Washburn will appear in "Skinner's Baby," the third of his famous Skinner pictures. In this production he will be supported by the original cast, including Hazel Daly, creator of "Honey." Mr. Gardner will be offered in the third of the Essanay-Westerns, which will be entitled, "Open Places."

Taylor Holmes will head Essanay's September releases with "Efficiency Edgar's Courtship." Preliminary scenes for this production are now being filmed.

Essanay is busy preparing its schedule of late Fall and Winter releases. These will be announced shortly in order that exhibitors may be enabled by the advance notification to arrange their programs accordingly and have ample opportunity to exploit the showings.

FAIRBANKS TO HAVE TWO DIRECTORS

Demand for Artcraft Films with Favorite as Star Prompts New Idea

The demand from Artcraft Pictures Corporation, for an increased number of Douglas Fairbanks' pictures, has compelled the latter to give thought to the possibilities of employing two directors. While one is cutting and titling a picture, which necessitates from two to three weeks' time, director number two can be progressing with a production, and by the time he has completed the picture, director number one has ordered his sets and with a practical scenario, is ready to start work. The fact that Douglas Fairbanks and John Emerson, who will hereafter be known as director-general, realize that cutting and titling is just as important to the success of a photoplay as the actual production, has prompted them to consider the two director scheme, inasmuch as it would be impossible with one director, to comply with the demands from Artcraft for more than the originally agreed number of releases, and yet give these pictures the necessary preparation, accurate production, assembling and titling.

This confirms that Fairbanks does not believe in sacrificing his productions for commercial reasons. With two directors on the job, it will mean an increased amount of work on his part, but yet each picture will be in keeping with his high standard, and contain the same detailed treatment given his previous films. The second director will work under the personal supervision of John Emerson, who will thoroughly discuss the action and possibilities of every scene before actual production is started. This same supervision will also obtain in the cutting and titling, in which Douglas Fairbanks and Anita Loos play prominent parts. As yet Douglas and Director-General John Emerson have not selected a second director, but from indications, they have under consideration a number of well known people, and the choice will soon be announced.

IF PICTURES ARE NOT AN ART, WHAT ARE THEY?

Critics Confuted in Argument by Well-Known Director of Features

By HERBERT BRENON

Continually it is said by those kindly disposed gentlemen, the critics, that the motion picture industry, they will not dignify it by calling it an art, has produced but a handful of really clever and artistic directors. I could name a dozen men that are turning out artistic productions pleasing the public over the entire world, in large cities and in small, making more than a President's income for themselves and fortunes for their financial backers. How many men, if we are to draw comparisons, in the stage producing ranks of the theater to-day, are there that can be classed as artistically and financially successful? With all due respect to my worthy friend, George Jean Nathan, the name of David Belasco stands by itself.

Giving Their Best

These producers, or directors, as they are generally called, are giving their very best, their energies, their brains, sometimes, in fact, their very hearts and souls to their work.

Can anybody tell me that a man who can visualize, create and attend to every detail of a vast and artistic production need not have the soul of an artist? And when after months of tireless and relentless effort, this production of his brain and his alone, appears, what is it, if it is not a work of art?

Painting has been described as the expression of the soul by the brush. Sculpture is the same, but instead of the brush, a chisel is used. In the one case a brush is used to bring continuity and order out of a mass of colors; in the other, the chisel is the instrument that brings life and expression to an inanimate piece of marble. In making pictures, human beings and emotions, and nature itself are the materials, and the camera is the instrument which brings order out of what otherwise might appear as a mere jumble. With pictures it is exactly the same as with painting and sculpture—it is the soul of the artist; in this case the director, that inspires the work, and all that he needs is his tools and his materials.

Employs Other Arts

So wide is the scope of the motion picture that not only is it an art itself, but it employs and brings into constant use the other arts. The relation between them all is close. The poetry of expression, sculpture, painting, drama, all are used in the motion pictures. Surely these pictures are more than a mere business proposition. It is more than plain photography. What I want to ask of these cynical gentlemen who scoff at the very suggestion of a connection between art and motion pictures, is, If motion pictures are not an art, what are they?

LAUDS PATHE PICTURE

Prison Story Seen by Central Howard Association

Recently F. Emory Lyon, superintendent of the Central Howard Association of Chicago, requested a screening of the Pathe Gold Rooster play, "Her Life and His," starring Florence LaBadie.

A committee of nine, including Mr. Lyon, reviewed the film at Pathe's Chicago office. At this meeting the Warden of the Illinois State Prison was also present.

After the showing Mr. Lyons wrote to C. W. Bunn, Pathe's Chicago Branch Manager, as follows:

"I have had the pleasure of seeing your prison reform picture, 'Her Life and His.' I was pleased to see the film and feel that it ought to accomplish much good in calling attention to some of the abuses of the present prison system and the conditions surrounding many of the men and women who are released from prison.

"While great progress has been made in these directions, and public sentiment has decidedly changed for the better in the past fifteen years, nevertheless there is still great need for improvement. Public education along these lines is greatly needed, and the moving picture has proven itself to be one of the best means of popular education."

THE REAL THING

In order to add still another touch of luxury to the interior of The Rialto, Mr. Rothapfel has purchased two enormous Satsuma vases and placed them on carved tables at each side of the center panel in the scenic colonnade. They are choice specimens of Japanese art and are valued at $2,500. Filled with huge bouquets of flowers, they complete the Japanese atmosphere which has prevailed at The Rialto during the run of "The Land of the Rising Sun."

HUTCHINSON MOTORS EAST

Samuel S. Hutchinson, president of the American Film Company of Chicago and Santa Barbara and the Signal Film Corporation of Los Angeles, came by motor to New York to attend his film interests here. He left Chicago June 18. Mrs. Hutchinson accompanied him.

Al St. John, having made the film cop famous, directs his talents into new channels in "The Rough House," latest Paramount-Arbuckle comedy. He appears as the chef in the Rough household, engaged in making bread—as it should not be made.

Hartsook Photo.
SESSUE HAYAKAWA.
Paramount.

CAPITAL PUNISHMENT OPPOSED IN PICTURE

Organization Witnesses Showing of Selig Production

A private presentation of "Who Shall Take My Life?" the Selig feature film soon to be released, was given to the members of the Chicago branch of the Anti-Capital Punishment Society of America. The showing took place on Friday evening, June 15, in the Selig projection parlor. Maurice Bennett Kovnat, the National Secretary of the Anti-Capital Punishment Society of America, was in charge.

Maibelle Heikes Justice, author of the drama and who was given permission to spend some time in the death house at Sing Sing prison to gather material for her drama, was present, coming from New York city to attend the meeting.

Before the drama was screened, Mr. Kovnat delivered a short address in which he thanked William N. Selig for his courtesy in permitting the members of the society to view the film. He complimented Mr. Selig for the production of such an impressive drama, which, he said, carried convincingly and logically the anti-capital punishment propaganda. The showing was entirely in charge of the National Secretary of the Anti-Capital Punishment Society and only the members were present. Following the showing the verses, "I Want to Sit by the Side of the Road" were recited. There was special music during the evening.

Among the prominent members of the Chicago branch of the Anti-Capital Punishment Society of America can be mentioned, former Governor Dunne, Bishop Fallows, Raymond Robins, Clarence Darrow, Judge Robert McMurdy, former Senator Billings and others. A number of the above named dignitaries were present at the showing.

"Who Shall Take My Life?" is said to be a gripping drama presenting arguments against capital punishment in the form of a strong story in which an innocent man convicted on circumstantial evidence meets death. Colin Campbell directed the production, which features Thomas Santschi and others.

COHAN PRESENTS AMBULANCE

It Was Donated by Hiram Abrams to Red Cross in Russia

George M. Cohan, now fully established as an Artcraft film star, last week presented to the American Ambulance in Russia a fully equipped ambulance, donated by Hiram Abrams, president of the Paramount Pictures Corporation. Mr. Abrams had the machine built especially for the Red Cross in Russia and in his absence asked the famous actor-author-producer to present the car to Elsa Maxwell, chairman of this body.

Promptly upon being completed, the ambulance was shipped to the Fifty-sixth Street studio where George M. Cohan is now appearing in his second Artcraft picture, "Seven Keys to Baldpate." Miss Maxwell was notified and visited the studio where the machine was turned over to her with due ceremonies by the popular Yankee Doodle Boy. The ambulance was immediately prepared for shipment and is now en route to Russia, where it will soon see service.

"The Public Be Damned"

Here is the biggest and quickest State Rights clean-up in film history

Playing all this week as the feature attraction at the Strand Theatre, New York

Throughout the country—the world in fact—the people—rich and poor—cry "Give us food—lest we perish."

Our nation is at war. Our Allies look to us for FOOD. The struggle of the Ages will be won or lost on the American Farms.

Meanwhile the American people bend to the soil. The earth God bequeathed gives forth its fruit. But still the cry—"Food, give us Food."

And far across the waters of the earth from distant shores, the echo reverberates, "Food, give us Food, lest we no longer have strength to withstand our enemies."

Why is this so?

There is food aplenty—but the FOOD TRUST—the most criminal combination in America's business history—is grinding the masses in its insatiable desire for PROFITS.

Herbert Hoover, food administrator of the U. S. A., and chairman of the Commission for Relief in Belgium, publicly assailed the FOOD TRUST before the U. S. Senate last week, stating: "In the last five months $250,000,000 has been extracted from the American consumer in excess of normal profits of manufacturers and distributors."

The Motion Picture—the powerful sun-light drama—has exposed the Food speculators and the causes. The picture is

Charles Richman and Mary Fuller

—IN—

"THE PUBLIC BE DAMNED"

In five tremendous parts—Directed by S. E. V. Taylor

HAROLD EDEL

Managing Director of the Strand Theatre, N. Y., saw the first thousand feet of this picture and exclaimed: "It's a knockout, I'll play it all next week as the feature."

"THE PUBLIC BE DAMNED" will be sold on the State Rights plan. Don't write—call in person or telephone to the

PUBLIC RIGHTS FILM CORPORATION
485 FIFTH AVENUE, NEW YORK

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

G. SCHNEIDER WILL MANAGE MOORE ENTERPRISES

Will Superintend Building of New House in Washington

WASHINGTON, D. C. (*Special*).—George Schneider, for six years connected with the Charles E. Whitehurst theatrical enterprises in Baltimore, assumes the managership of the Tom Moore motion picture enterprises here. One of his first duties will be to superintend the building of a new vaudeville house estimated to cost, with the site, $400,000, and to seat 3,800 persons.

Mr. Schneider was made manager of the New Theater in Baltimore about four months after its opening, and remained in that capacity until his resignation to take up his duties here.

He will retain his connection with the Globe Theater of Philadelphia, for which he has booked feature vaudeville acts for several years, and will act in the same capacity for the Garden Theater of Baltimore.

OKLAHOMANS MEET

Exhibitors Elect Delegates to National Convention

OKLAHOMA CITY (*Special*).—The Lee Huckins Hotel was the scene of the State Motion Picture Exhibitor's League Convention June 12.

The meeting was called to order by President A. B. Momand, who introduced the national organizer, F. J. Herrington, who made a convincing talk upon organization. There were exhibitors from all parts of the State in attendance.

Resolutions were adopted thanking the members of the United States Senate, also Mr. Varner, Mr. Sams and Mr. Wells, of North Carolina, in appreciation of their efforts in defending the exhibitors against an unjust war tax. The secretary was instructed to write them a letter of thanks. Then came the election of delegates to the national convention, Chicago, July 14 to 22. The following were elected: A. B. Momand, L. W. Brophy, T. H. Boland, John Slocumb, J. S. Olive, A. H. Jones and William Finney. It was decided that the delegates should go to the convention uninstructed.

It was also recommended that meetings be held quarterly instead of once a year as in the past, as such meetings have a tendency to stir up enthusiasm in the members and bring applications of new members to the league, as was proven at this meeting, seven new members being admitted. The convention also started out on a campaign to increase the membership, and if the same spirit prevails at the time of the meeting in September the members claim they will have 75 per cent. of the exhibitors of the State as members of the league.

There was a rising vote of thanks extended to the national organizer and the meeting adjourned.

ROTHAPFEL'S ESCAPE

Rialto Manager's Auto Tangles Up with Wildly Driven Car

S. L. Rothapfel, of the Rialto, narrowly escaped death a couple of nights ago as he was coming into town along the Boston Post Road in his automobile. A car coming in the opposite direction swerved over to his side of the road, locked its hind wheel with the hind wheel of his car, swung around and plunged into a twenty-foot excavation. A five hundred pound boulder, dislodged from the embankment, crashed down into the car at the bottom of the excavation and went straight through top and flooring. Peeling off his coat, Mr. Rothapfel lowered himself on the rope of a derrick until he reached the shapeless wreck below. To his astonishment he found a man and two women, much the worse for liquor but absolutely unscratched by the accident. His relief was so great when he found the occupants of the wreck had not been crushed beyond recognition that when the traffic policeman who arrived a moment later wanted him to appear against the reckless driver he declined to do so, even though the rear fender and left hind wheel of his machine had been torn off in the collision.

"When I pried up the top of that car and asked them if they were hurt," said Rothapfel in recounting the incident, "one of the women said, 'How silly!' and the other said, 'Don't tell my husband!' The man just said, 'Nam!' What I said won't bear repetition."

NEBRASKANS HOLD CONVENTION

OMAHA, NEB. (*Special*).—The Nebraska State Branch of the Motion Picture Exhibitors' League of America held a convention at the Fontenelle Hotel, Tuesday, June 19. Delegates were elected to the national convention to be held in Chicago July 14 to 22. The present officers of the organization, who bent all their efforts to making this a great meeting, are H. M. Thomas, of the Strand Theater, Omaha, president; Wilfred Ledoux, of the Empress; F. P. Eager, of Lincoln; C. E. Preston, of Superior; A. R. Pramer, of the Alhambra, and R. D. Shirley, of the Muse. FRAN.

BIG FILM THEATER ON CAR BARN SITE

Isman Syndicate Reported to Have Virtually Closed Deal for Eighth Avenue Property

New York will have a film theater to seat 10,000 persons if the plans of the Isman syndicate mature. This will be erected on the property on Eighth Avenue, between 48th and 49th Streets, the site of the car barns, providing a deal to acquire the property is consummated.

Felix Isman, Leopold Weil and another have formed a syndicate which plans to lease the property for twenty-one years from the New York Railways Company at a rental which will total close to $2,000,000 for the term. Leases have been prepared, but no signatures had been placed on them at latest writing. The car barn property has an area of about thirty-seven lots, embracing the entire avenue frontage and considerable space on Forty-eighth and Forty-ninth Streets. The theater planned for the property will cost $800,000 to build and will be the largest in the world. Messmore Kendall is now preparing to build on the Wendel property at the southwest corner of Broadway and Fifty-first Street a motion picture house which will seat more than 5,000 persons. This now holds the position of the largest show house built or under construction in the city.

Mr. Isman could not be seen in regard to the deal, and other of his associates refused to discuss the project.

SELZNICK EXPLODES "DULL SUMMER" FALLACY

"Any Time Is a Bad Time for Exhibitor That Thinks So," He Declares

"Get rid of the idea that Summer is a bad time for the exhibitor," says Lewis J. Selznick.

"Any time is a bad time for the exhibitor that thinks so. You can flop just as hard in the middle of Winter as you can in Summer. The only trouble is that as soon as the weather begins to get warm, it seems to melt away the brains of a great many people.

"The first mistake is this—the old superstition that 'there's nobody in town in Summer.' In New York, the subway is crowded at six o'clock with just as tight a jam as it is in Winter. Of course, not every town has its subway, but there are other ways of proving that the vast majority of people are still on the job. The millionaires may not be present but, speaking in a general way, how many Vanderbilts and Astors do you find in your theaters in the middle of Winter.

"It is a well known fact, proved by statistics, that less than ten per cent. of the population of any city ever gets out of it for a Summer vacation."

"And get this into your head—that your business lives, moves and has its being, not from the contributions by occasional millionaires, but out of the earnings and savings of the millions who can't afford to get out of the city in the Summer. If I were a preacher I'd tell you it is your duty to supply these people with entertainment. Being a distributor of pictures, I simply call it your opportunity.

"Don't go scraping around the ash barrels of the picture business trying to find films so punk that you can get them for a gift. A whole lot of exhibitors are losing money every Summer because they're afraid to spend a few dollars for decent attractions. They upset their whole policy upon the theory that they can't do business in Summer, and so they don't do business in Summer.

"The business is right there all the year round. That's what makes pictures what they are today. Keep your house cool, keep cool yourself, and spend a little cold cash for pictures worth seeing, and you'll find out a few things about Summer that perhaps you didn't know."

And Mr. Selznick is right!

How to Succeed in a Small Town

BY MRS. LULU A. DEITZ, Owner and Manager Star Theater, Covina, Cal.

(*Here is a topic certain to interest a wide number of people, and for that reason, and because it is so clearly told, it is reprinted from Paramount Progress.*—EDITOR.)

There has been a fatal tendency in the theater business in the past to look upon all small towns as just "small towns" with no distinguishing features. Small towns are as distinctive as are large cities, and cannot be handled in this business by simply throwing out a bunch of pictures to the people, regardless of what kind of people they may be.

Covina is a small town of the high class type. The people who live here are from the educated centers of the world. They are people of keen education, discriminating, critical and lovers of the esthetic in the picture business as well as in other lines of life and art.

When I came to Covina it was borne in upon me at once that the community was not getting what it deserved in pictures, nor in the environment of the pictures. The theater was badly furnished and illy lighted. The projection was not good. The place was cold in Winter and warm in Summer.

In other words, the place was not fit for the class of people in the city and country who could have been made patrons if something like real intelligence and money had been utilized. I spent considerable money remodeling this theater, tinting the interior in a warm old-rose color, installing diffused and indirect lighting, and an old-rose scheme in tapestry, with ivory-colored loge seats. I installed an illuminated display lobby, with an outside electric sign. I spent good money for the most modern screen and bought the latest and most satisfactory machinery for projecting the pictures.

When the stage setting was ready for business, I selected the highest class picture concerns, for this was the most important step of all. I have the Paramount people to thank for assisting most materially in my success, for there is no other concern's pictures more popular week after week than those which come to me from the Progressive Motion Picture Company.

Although the town has only a weekly newspaper, it is one of the best in Southern California, and I have advertised consistently every week, getting good results from it, and I also print an attractive program that carries my full bill for every night in the week. Although many other exhibitors in small towns say they can get no results from local advertising, I want to say as strongly as I can that it has paid me many times over to advertise in the local weekly. I keep constantly in touch with the editor. We work together.

I have had to train my employees in courtesy, and have succeeded well. I have had to train the public that there must never be anything boisterous happen in the house. I have worked disturbances down to a minimum. It must be done, or the best class of patrons will not come. No flaring three sheets are exhibited in my lobby—it is not the way to handle a high class town, even though it may be small. And the two-sheets selected are not of the "battle, murder and sudden death" type. Finally, I have insisted on keeping a musician who is clever in sudden cues, and who has a big memory-fund of music that he can work in on the instant.

When I began business it was several weeks before I stopped digging into my surplus for the pay-checks, but that condition has passed long, long ago. I show a star film every night, never repeating, and the people come steadily as a habit.

My motto is "the best is absolutely none too good." And I know I am right, because I am getting the business.

H. R. DURANT.

H. R. Durant, who has for several months past held the position of managing editor of scenarios for the Empire All Star Corporation, the company which is screening the dramatic successes of the late Charles Frohman for release on the Mutual program, continues to receive large consignments of manuscripts daily from ambitious authors, despite the fact that his organization is not in the market for original material.

Already plays for the entire year have been selected, and scenarios are being prepared by Joseph F. Poland, Hamilton Smith, Anthony P. Kelly, Charles A. Logue, John B. Clymer, Marc E. Jones, C. Doty Hobart, Harry Hoyt and Rufus Dewey. The stage successes which these talented writers are now making ready for the screen include the best of Pinero, Henry Arthur Jones, Oscar Wilde, Zangwill, Clyde Fitch, Augustus Thomas, Sardou, William Gillette, W. Somerset Maugham, James M. Barrie, Haddon Chambers, Mrs. Humphrey Ward, David Belasco, Anthony Hope, Richard Harding Davis, Booth Tarkington, Edith Wharton, and many others.

NEW OMAHA MANAGER

OMAHA, NEB. (*Special*).—The friends of L. A. Getzler are pleased with the announcement that he is now installed as manager at the local office of the Greater Vitagraph company. Mr. Getzler is not a stranger to the motion picture men of this territory, as he came to Omaha as manager for the Mutual Film Company, but left them later and secured a position on the road for the Vitagraph Company. H. J. Bayley was the manager of the Vitagraph at this time, and upon being promoted to Minneapolis, which is the third largest office in the United States for the Vitagraph Company, he installed Mr. Getzler in his place on account of the exceptional record he made as a salesman.

GRAND'S NEW POLICY

The Grand Theater of Syracuse, N. Y., will adopt the policy of putting on vaudeville September 1 with a first run feature picture. The Summer policy is a Fox first run film and the pick of the open market. This theater has played to good business since it was first taken over by its present live-wire management.

FILM MEN FOR THE NAVY

Two of General Film's valued New York employees have enlisted in the navy. They are Stephen Graham, chief booker at the Twenty-third Street exchange, and L. M. Cooper, stock keeper at headquarters, 440 Fourth Avenue.

In line with action of a large number of wide-awake exhibitors in tying up to the million dollars worth of newspaper space occupied by Pathe-International cartoons in the best newspapers throughout the country, it is reported by Pathe Exchanges that business on these films is increasing and that they are showing up strong as fillers on well balanced programs.

Edward Gruendle, of the purchasing department of the home office of V.L.S.E., has been transferred to the auditing department to take the place of Charles McGovern, who has been called to the colors.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

M. F. TOBIAS,
President Superlative Pictures.

From bookkeeper to president in twelve years, every step achieved by his own efforts, is an enviable record, and one that Maurice F. Tobias, executive head of Superlative Pictures Corporation can well be proud of.

Mr. Tobias entered film business as a bookkeeper for the Greater New York and Empire film exchanges in 1905. He was one of William Fox's first associates.

At the present writing Superlative Pictures Corporation, the mother organization of Irving Cummings Pictures, Inc., and Lois Meredith Pictures, Inc., feels that with Maurice F. Tobias as its head the success of the firm is assured.

NORMA IS ACCOMMODATING

Stage and screen stars who make homes out of their dressing-rooms are legion, but actresses who make studios out of their homes are like angels' visits—few and far between. One of these is Norma Talmadge, the petite Selznick-Pictures star, who owns a charming Summer home at Beachurst, Long Island.

In the filming of "The Moth," written by John B. Clymer and Harry O. Hoyt from the book of the same name by William Dana Olcott, it was necessary to have a country estate as the background for some of the important scenes. While the director, Edward Jose, was cogitating about a "location" that would answer the purpose, Miss Talmadge came to the rescue with a suggestion that her Summer residence be thus employed.

SOLD FOR ANTIPODES

Brodsky's "Trip Through China" was sold for Australia during it's recent run at B. F. Keith's Alhambra Theater.

California, Arizona, Oregon, Washington and other territories in this country have been sold by D. S. Markowitz, of the Supreme Feature Films, Inc., to people who saw the picture at the Eltinge Theater, New York, where it ran for three successful weeks.

The value of the picture has been greatly increased by the controversy over China in diplomatic circles in this country, Great Britain and Japan.

"DEEMSTER" UNDER TENT

Warren and Clarke, the outdoor showmen who bought the State rights to Hall Caine's photoplay, "The Deemster," with Derwent Hall Caine in the stellar role, for Illinois, Indiana and Wisconsin, propose sending out the big spectacle under a black-top tent and exploiting it just as if it were a circus. It is their intention to feature "The Deemster" as the principal attraction, but to surround it with side-shows, and the regulation concessions that accompany a circus.

Marcus Loew is exhibiting "The Deemster" in all his new theaters simultaneously with the presentation of it in the mid-West.

WOULD BECOME NURSE

PITTSBURGH, PA. (Special).—According to the *Gazette Times*, Hedda Nova, who played the leading feminine role in "The Bar Sinister," an Edgar Lewis picture, has applied for a position as a Red Cross nurse with the America forces, and may sail July 1 for France. She made this decision, it is reported, when she learned that her two brothers had been killed in action with the Russian army.

MUCH INTEREST IN ILIODOR AND HIS PICTURE

Herbert Brenon Studios Thronged with Distinguished Visitors

Constant visitors at the Herbert Brenon studio on Hudson Heights give added proof of the interest that has been aroused in the announcement of his new feature now in the making, "The Fall of the Romanoffs," with Iliodor, "The Mad Monk" of Russia, as the star. The subject and the exceptional cast of players has aroused a keen and evergrowing interest, and not a day goes by that there is not a steady stream of visitors eager to see the moving picture portrayals of the characters which have been occupying the center of the stage in Europe for some time. A commission of Russian officials visited the studio last week and announced themselves as more than pleased with the results. They found every detail complete, from the furnishings of the little peasants' huts to the settings of the palace at Petrograd. The uniforms, too, they found perfection in every detail.

Nance O'Neil as the Czarina and Alfred Hickman as the Czar have scored an immense hit with all who have seen them, while the Kaiser, who is being impersonated by a Frenchman, is a true replica of Kaiser's Bill's true self. Among those who have been recent visitors at the studio are Austin Strong, Marie Dressler, Carolina While, R. E. Johnston, and Hazel Dawn. Mr. Brenon has the constant advice of expert Russian authorities, and no pains or expense are being spared to make the production correct in every detail.

Edward Connelly, who plays Rasputin, the famous monk who upset the Russian dynasty, and was finally disclosed by Iliodor himself, is declared by Mr. Brenon to be creating one of the finest screen characterizations in the history of motion photography.

Mlle Galanta, Mlle. Marcelle, Conway Tearle, and William E. Shay are other noted players who will be seen in the picture.

The picture is now nearing completion and soon Broadway and, in fact, the whole of the United States will have the opportunity of seeing on the screen the exact reproduction of the events and circumstances which led up to, and immediately preceded, the recent Russian Revolution and caused the complete downfall of the Czar of Russia.

"FOR LIBERTY" UNDER WAY

Splendid progress is being made in the production of "For Liberty," Captain Edwin Bower Hesser's story of the "American Legion" of the Canadian army, which is being directed by Romaine Fielding for the S-M Films Corporation of Philadelphia. Mr. Fielding has been in Canada for two weeks with the company and has been accorded every aid by the Canadian military authorities in making the big war scenes. First going to Montreal, then to Camp Valcartier, taking some scenes in Quebec City, and then proceeding to Toronto, the very spirit of the military situation has been caught. The company is now working at Camp Borden, Ontario, the finest of Canadian training camps. The training of soldiers in modern trench warfare is shown and actual "front line" conditions are being duplicated in the battle scenes, which are being made with the assistance of officers returned from the front.

E. K. Lincoln plays the stellar role, that of a young American who enlisted in the Canadian army. Romaine Fielding himself interprets the "heavy" and Barbara Castleton is the heroine. The studio scenes are to be taken in Philadelphia, where Ira M. Lowry, general manager of S-M is arranging the sets at the Lubin Studios. Casting for the studio scenes is now being done by Frank J. Carroll, New York representative of the company.

STATE RIGHT NOTES

The Fairmount Film Corporation producer of the seven-part drama, "Hate," sent a company South last Saturday to begin work on a new feature. Officers of the Fairmount concern are William A. Mooney, president and treasurer, and Robert Bolling, vice-president and secretary. Gus Mobine is handling the sale of state rights.

* * *

The True Film Company, 1911½ Commercial Street, Dallas, Tex., is now handling "The Melting Pot," featuring Walker Whiteside, together with several one, two, three and five reel subjects. They cover Texas, Oklahoma, Arkansas and Louisiana. True T. Thompson is manager.

* * *

Several big deals involving foreign and domestic rights to Hall Caine's "The Deemster," starring Derwent Hall Caine, were closed during the past week by W. E. Shallenberger, president of the Arrow Film Corporation.

ADVERTISING "PARENTAGE"

Special Campaign and Flexible Twenty-four-Sheet Stand

In conjunction with the showing of "Parentage" at the Rialto Theater on July 8, Frank J. Seng will conduct an extensive newspaper campaign, which will work out as part of the advertising plan, which is supplemented by a big New York showing of billboards as its basis.

This campaign will embrace big space in every New York daily, so that the message of the ads will reach into every home and be a means of stimulating business not only for the Rialto Theater but for exhibitors who run after the initial showing.

Believing that the personal touch in advertising is one of the most potent factors in attracting patrons to a theater, especially if it be a localized endorsement, Frank J. Seng, who is presenting "Parentage," has just originated an idea for a personal endorsement on a twenty-four sheet stand, which is so flexible that it can be adopted by an exhibitor running "Parentage."

This twenty-four sheet has been gotten out in addition to the regular colored lithograph twenty-four, which is a modernized version of the Madonna and Child. This new twenty-four sheet in striking red and black is a personal endorsement of the film, and for the New York showing will have the signature of Manager Rothapfel of the Rialto.

In reality this new twenty-four sheet is a twenty-three sheet, the extra one sheet being so located on the stand, and in such plain colors that the local exhibitor can have this single sheet printed up with his own signature to exactly match the stand and fit the entire scheme.

BETTER PICTURES FORCED

F. E. Backer Says Trend of Market Is Responsible

F. E. Backer, president of the Mammoth Film Corporation, in discussing state right conditions recently, gave it as his unqualified opinion that the trend of the market is forcing the production of better pictures. He looks for a reduction in the number of photo-plays produced, but anticipates a constant gain in quality; arguing that, as the "fan" is constantly growing more familiar with and a better critic of stars, cast, story, director, and so forth, that he will correspondingly expect pictures better in every way, and will naturally visit those theaters which offer them. Feeling that the wise exhibitor will seek to anticipate this, Mr. Backer is arranging his future activities to coincide with these views, and hopes to prove that quality pictures, at proper periods, will never be a drug upon the market.

"COME THROUGH" OFFERED

State Rights Plan Adopted for Universal Film

Following the tremendous success attained by the special seven-reel feature, "Come Through," at the Broadway Theater, the officials of the Universal Film Manufacturing Company have decided to offer this picture on the state rights plan. It is a picture with a "punch," and one which state rights buyers will find popular wherever it is shown.

The story by the distinguished playwright, novelist and author, George Bronson-Howard is novel and ingenius. The acting of the cast which is headed by Herbert Rawlinson is good and the settings and photography of high standard.

"Come Through" is one of the most successful box office attractions that has been seen at the Broadway Theater. Many reviewers pronounce it a genuine photoplay hit of the season.

Harris P. Wolfberg, representing a coterie of Mid-West capitalists, bought the rights to Ohio, West Virginia and Western Pennsylvania.

* * *

"The Lone Wolf" will be the only Brenon offering until Fall in the Selznick Pictures list, as "The Fall of the Romanoffs" will be distributed on a state rights basis.

* * *

Howard Hickman will not play the role of Theodore King in support of Bessie Barriscale in her first Paralta play, "Rose O'Paradise," as has been announced. Mr. Hickman has been recast to act the part of Lafe Grandoken, the cobbler.

* * *

L. Guy Wilky, one of the veteran cameramen of the industry, will be director of photography for J. Warren Kerrigan. Mr. Wilky is a native of Phoenix, Ariz., and began his motion picture career as an assistant cameraman for Lubin. Three years later he joined the American Company at Santa Barbara. Last January he went to Triangle and last week was engaged by the Kerrigan company.

FILM ADVERTISING SERVICE A SELZNICK SUBSIDIARY

Will Carry Out General Principles of the Organization

Another phase of the open door policy of the Selznick organizations developed this week, with the announcement that the Film Advertising Service, a Selznick subsidiary corporation, had decided to carry out the general principle established by the Enterprises as a whole, and offer its facilities in purchasing and other matters to any companies desirous of using them.

The Film Advertising Service was organized several months ago, with Myron Selznick as general manager, to take over the entire purchasing and supply department of the Lewis J. Selznick Enterprises. The aim was not merely to relieve the parent corporation of that most bothersome of all departments, but to take off its hands also the preparation of designs and material, the search for novelties, and all other related matters.

In addition to the supply service, the Film Advertising Service is also in a position to handle entire publicity campaigns, this branch of the work being under the direction of Randolph Bartlett, publicity manager for the Selznick Enterprises.

The company has its offices on the fourteenth floor of the Godfrey Building, 729 Seventh Avenue. C. C. Ryan is the purchasing agent, and Harry Lutjen shipping agent.

SUPERPICTURES STARTS PLAN FOR PRODUCING AND MARKETING

To Sell by State Rights and Also Through Triangle Company

Prepared to establish itself as a dominant figure in motion picture industry, Superpictures, Inc., has started its machinery for buying, producing and marketing feature pictures of unusual quality.

Superpictures, Inc., is the holding company for McClure Pictures, producers of "Seven Deadly Sins," and until last week was a factor in the Triangle Distributing Corporation. Superpictures, Inc., will sell its new features through two channels. It will produce for the state rights market and also release through Triangle, thus thoroughly covering the field for photo-dramas of merit.

Superpictures, Inc., has withdrawn from the Triangle Distributing Corporation, selling its holdings to S. A. Lynch at a substantial profit. Frederick L. Collins, president of Superpictures, Inc., has such confidence in the Triangle organization that he has arranged for Triangle to produce six features to be sold by the state rights method and for the distribution of twelve additional pictures a year through the Triangle Distributing Corporation.

Superpictures, Inc., is prepared to buy any feature of unusual quality. A campaign of nation-wide publicity in newspapers and magazines will be launched behind every photoplay released by this company. McClure publicity, as was demonstrated in the advertising that made "Seven Deadly Sins" a big box-office attraction, is a stout and sturdy worker for every exhibitor that shows a McClure production and McClure publicity will be right on the heels of every Superpicture throughout its run.

State rights buyers will not merely purchase from Superpictures, Inc., prints and permission to show them. They also will purchase the good-will demonstrated in the McClure publicity campaigns that will work to crowd patrons into every theater showing a Superpicture.

NOBLE STARTS WORK

John W. Noble has started his initial production, as yet unnamed, at the Plimpton studio in Mount Vernon. Zena Keefe and Niles Welch are heading his cast, which promises to be one of the most evenly balanced and powerful companies ever selected for a picture. Dell Boone (Mrs. Niles Welch) plays the second lead. The prologue is now being filmed, in which are only a few of the large cast utilized in the main portion of the story. This accounts for the absence of the greater number of names of the artists engaged for the production. They are all practically selected, though not actually engaged, but the complete announcement of the entire cast will be given out soon.

NEW WARREN PICTURE

Before the end of the week Edward Warren will begin work on a story that he has just accepted from John B. Clymer and Harry O. Hoyt. It is described as a thought play of the human heart and understood to be worthy of taking its place in the high standard already set by the Warren productions.

Editorial Observations

By Adam Hull Shirk

"LITTLE MARY" WORKS HARD FOR THE GREAT CAUSE

Stimulates Recruiting, Buys Bonds and in Picture Will Still Aid

Known throughout the nation as "America's Sweetheart," Mary Pickford is readily living up to what might be expected of the owner of this title in the present great crisis. Since President Wilson's declaration of war "Our Mary" has devoted considerable time and personal effort in furthering the cause of her country.

Her latest patriotic demonstration took place in San Francisco when she addressed a gigantic mass meeting of ten thousand people at the Auditorium. The meeting was held to stimulate the purchase of Liberty Bonds and $2,000,000 were subscribed on this occasion. As a result of the great advance publicity, in which Miss Pickford was featured on the front pages of San Francisco dailies, the big Auditorium was jammed to the doors with again as many people outside of the building. As the guest of honor the Artcraft star addressed her many admirers and received an ovation such as even she has never before experienced.

Miss Pickford has also spent much of her time recently at public gatherings to stimulate recruiting for both the American and British armies. By way of backing up her plea for the purchase of Liberty Bonds, she personally subscribed toward this loan up to the extent of $100,000. Another patriotic act by "America's Sweetheart" was recently disclosed when she presented a complete ambulance to the Los Angeles Red Cross for service in France.

Although she has accomplished much for Uncle Sam, Miss Pickford feels that her past efforts will appear insignificant as compared to the great good her new patriotic picture, "The Little American," will do when it is released next month. It is felt that this production presents the famous little actress in what should prove the most stirring patriotic appeal ever filmed. Shown, as it will be, simultaneously all over the country, its effect will prove a hundred-fold greater than any of her many personal appearances and efforts. The picture is now being cut and assembled by Director Cecil B. De Mille and will be released by Artcraft on July 2. Written specially for Miss Pickford by Jeanie Macpherson, who was responsible for the story of "Joan the Woman," and many other screen triumphs, this subject promises to prove the most spectacular and stirring vehicle in which Mary has ever appeared.

JULY MUTUAL FEATURES

Following the issue of William Russell's feature, "The Masked Heart," July 2, Mutual announces the following star productions for the month:

July 9—Marjorie Rambeau in "Mary Moreland." This is the sixth of Miss Rambeau's productions for Mutual—an adaptation of Marie Van Vorst's novel of the same title.

July 16—Jackie Saunders in "Betty Be Good." This story shows Miss Saunders in one of her popular roles of a petulant, mischievous but kind-hearted girl.

July 23—Mary Miles Minter in "Melissa of the Hills." Malbelle Heikes Justice is the author of the story, which is laid in the hills of Tennessee and deals with mountaineer feuds.

July 30—William Russell in "Pride and the Man." Mr. Russell is author as well as star of this production. He plays the role of handsome Jack Bronson, the champion heavyweight and idol of the ring.

PRESS HUMORISTS ENTERTAINED

When the American Press Humorists gathered in New York this week they spent one day at the Goldwyn studio at Fort Lee. A committee of five women had charge of the program at the studio. These women were Mae Marsh, Madge Kennedy, and Jane Cowl, stars in Goldwyn Pictures; Mrs. Elizabeth Sears, editor of *Film Fun*, and Miriam Teichner, of the New York *Globe*.

About two hundred of America's best known newspapermen made the trip to Fort Lee and inspected screen dramas in the process of making. In addition to beholding Madge Kennedy, Mae Marsh, and Jane Cowl working before the camera the humorists also had a fling at celluloid artistry themselves. Don Marquis, of the New York *Evening Sun*, and Roy K. Moulton, of the New York *Evening Mail*, delivered a scenario for the humorists to act, direct and photograph.

A luncheon and trip down the Hudson River were also on the program.

Jack Richardson, who makes his first appearance on the Triangle program in the heavy part opposite Louise Glaum in "Love or Justice?" is one of the authentic veterans of the silent drama.

THE St. Paul *Pioneer Press* discusses the present-day film situation in relation to the war, particularly from the managerial viewpoint, and while the writer admits retrenchment on the part of the public, which has affected the theaters considerably, and assumes that if this is the case in St. Paul it must be so elsewhere, he asserts that the exhibitors are not worried in the least. "They realize," as reported in the *Press*, "that pictures have too strong a hold upon the public, too many stars are being recruited from the oral stage for the screen to ever let the interest sag, and if the worst comes to worst, and our men are under fire, people will turn to this inexpensive form of amusement not only as an antidote to the general depression, but as a substitute for more expensive pleasures."

THE MIRROR quite agrees with this view; indeed it has never, even when prophecies were most dire, swerved from this belief, even at the risk of being rated possibly as foolishly optimistic.

The salaries of stars are dealt with in the same article and the opinion of one manager is expressed, *to wit:* that few stars earn much over $200 a week, basing this conviction on the actual hours of work they put in and their actual expenditure of effort and talent. The writer believes, however, that it is the drawing power of the star and not the play itself which fills the theater. In this he is correct to an extent. And the star's worth must be gauged entirely by his pulling power. But there are few stars who can continue to "get away" with inferior stories. There are instances apparent today where former favorites are rapidly becoming *passé*, not because of any fault of their own, but owing to the inferior character of the stories. It takes an almost phenomenal personality to enable a player to make good right along with bad vehicles.

Continuing, the *Pioneer Press* writer advances an almost insoluble proposition—apparently. He says:

> People don't "just drop" into a theater the way they used to. They watch the papers for their particular favorite and then go to see him or her, as the case may be.
>
> Producers know this—more than that, they fight with other producers for the privilege of paying them the highest salaries, so the exhibitor finds himself traveling round and round in a circle—the big stars send the price of pictures skyrocketing, but the public wants them, and he wants the public.
>
> And the public dislikes to pay more than 10 cents. There's the rub, and whether they will ever be educated to it is another question. It has been tried here. Has it succeeded? Well, not very well.

This is doubtless a rather hard problem, but determined efforts are being made to regulate salaries and get the business upon a more equitable basis. Furthermore, the public has, in many localities, signified a willingness to pay more for the sort of entertainment it desires. The war may have the effect of forcing up admission prices to some extent but in this respect we may well take courage in recalling the experiences in European countries, where, after the war things were bad for a couple of months and then picked up, becoming better and better in the motion picture field.

* * *

ONE manager quoted in the article from which we are quoting so freely, because it is, generally speaking, a very intelligent review of the situation, declares that:

> "There is too much talk of economy these days. At any rate, there are very few people in such circumstances that they need to economize on a 10 or 15-cent show. In fact, I think they need some dissipation as an antidote for the general war depression, and the moving picture supplies it at a cheaper cost than anything else."

There is a demand for one-reel comedies, it is gathered from the Minnesota report, and we believe this to be very general. Two-reelers are said to be too long. There is undoubtedly room for much activity in this line of production.

Anyway, taking the situation by and large, it is interesting, even though trying for some for us. But we wish to reiterate that we have absolutely no fears for the future. It is an impossibility—nothing less—that this industry, built so solidly despite the many eruptions that have disturbed it from time to time, should retrograde very far, or that any present-day evil condition should be anything more than temporary.

We are confronted by a state of affairs for which we have no actual precedent. There were no pictures in the Civil War or even Spanish War days. We can only judge by what occurred in Europe and there, we learn, the films are holding their own famously, as previously stated, following the first few months of depression. And, at that, we are not yet involved to the extent of the United Kingdom, say, and may never become so. Let's not cross any bridges before we come to them and furthermore, let us all put our shoulders to the wheel and keep things moving!

"Be not then afraid in the least of his threatenings, for they are without force, as the nerves of a dead man."—Apocrypha.

PURSUANT upon the foregoing, we quote from an article in the *Mack Sennett Weekly*, the words of a war correspondent who has recently returned from the front, having visited Vienna, Berlin, London and Paris during war time:

> "It is a mistake to suppose that the people of the countries at war very much alter their manner of life.
>
> "Life goes on pretty much the same as in times of peace. All the theaters are doing a good business in all the countries I visited. Some of the London theaters are making a smashing box office success.
>
> "It is just as it was before the war. Every night Picadilly is thronged with theater goers. Handsome automobiles are dashing up to the curbing to discharge the theater goers. The plays are just as frivolous and just as gay as before the country was at war.
>
> "The motion pictures in London are going strong. American films are all the rage with the theater goers. As yet, the Londoners have not erected handsome movie houses such as you see in America. One or two large fine theaters have been converted into movie houses, but a great many of the movie shows on the Strand are in shabby old converted ship buildings."

The correspondent very wisely concludes that, if the war has not interfered with the film business in Europe, where war is blazing at the very doors, it certainly will not have a bad effect upon America.

"Nothing happens to anybody which he is not fitted by nature to bear."—Marcus Aurelius.

H. O. DAVIS, new head of Triangle's producing forces, seems to have advanced ideas of both production and distribution, and there is every evidence that he will achieve the results he is after. There is no doubt whatever that aggressive methods and a clean-cut business policy win in any line of endeavor. While Mr. Davis is not a patron of the open market system and is quite likely to achieve success upon his own lines, this does not necessarily mean that the man who has opinions diametrically opposite may not also win out. They are generally more ways than one of accomplishing a given thing. It isn't always so much the route you take as the speed with which you travel that brings you to the goal on time.

* * *

THERE are certain to be a lot of exceedingly important matters up for discussion at the Chicago Convention. But if they are merely discussed there won't be much gained. The thing to do is to act! Sometimes it pays to act and talk afterward, but we believe that in matters of this sort preliminary consideration is essential. But when the convention is finally ended there should be a record of things *done*. The war is teaching us all many important lessons. Among them is this: decide on a task and then carry it out—and don't take too long deciding.

J. A. Humphrey has been engaged by Sidney Abel, Chicago manager for V.L.S.E., as a salesman to cover the northern section of Indiana. Manager Abel also has secured J. H. Cohen to cover southeastern Illinois.

"CAPTAIN KIDDO."
Marie Osborne—Lasilida-Pathe.

ON LOCAL SCREENS

RIALTO

Douglas Fairbanks, "America's greatest exponent of the smile," appears at the Rialto this week as the principal feature of a "typical Fairbanks bill." The program is made up of musical and pictorial numbers selected for their special excellence and their ability to stand comparison with "Wild and Woolly," the picture in which Fairbanks makes his second appearance as an Artcraft star. Mr. Rothapfel had special scenery installed for this picture to give it a presentation of the novel sort for which the Rialto is famous.

"Wild and Woolly" is based on a story by H. B. Carpenter, and was put in screen form by Anita Loos, author of the most conspicuous Fairbanks successes. John Emerson did the directing and the production is by Fairbanks's own company.

Perhaps the most enchanting scenic pictures ever shown at the Rialto are some new views taken in the Hawaiian Islands, which are part of the Fairbanks program. They can be described only in superlatives. Mr. Rothapfel's "Animated Magazine," which is becoming more and more of an institution in his program, includes new scenes of beauty from the Panama-Pacific Exposition, besides all the news of the moment, with bits of comedy and educational films for good measure.

STRAND

There is a striking element of surprise and a decided departure from the usual run of plots in the principal photo-dramatic attraction at the Strand Theater entitled "The Public Be Damned," in which Charles Richman and Mary Fuller enact the principal roles. The story reveals a sensational expose of the present food situation, its causes and remedy. Charles Richman portrays the character of Bob Black, wealthy head of the food trust, practically controlling the food production of the entire country, masquerading as a charity organizer, alleviating the suffering caused by the high cost of living. Mary Fuller is seen as the young wife of a farmer, who, realizing that food is being stored and held to bring prohibitive prices from the consumers, in spite of the fact that the farmers are getting ridiculously small prices for their products, organizes a farmers' union to fight the trust and expose their methods. This photoplay is endorsed by Herbert C. Hoover, food administrator of the United States of America, and Chairman of the Belgian Relief Committee. As an extra added attraction Manager Edel is presenting a film adaptation of O. Henry's famous story, "The Love Philtre of Ikey Schoenstein." The educational studies this week consist of some interesting views of a Hawaiian eruption and "Surf Riding." The Topical Review contains some very interesting news pictures just received from Europe and also up-to-the-minute American animated news.

When the Metro-Drew comedy, "The Deadly Calm" is released another generation of the famous Drew family will be seen in public for the first time. Joseph Lee McVey, a nephew of Mr. and Mrs. Sidney Drew, makes his debut in that comedy. The child is two and one-half years old.

Paramount Pictures

Paramount

Paramount's greatest *boosters* are the several million men, women and children who declare—by their attendance in more than five thousand theatres in America—that Paramount Pictures are the most *consistently* entertaining type of amusement offered on the screen.

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August 5th, 1917

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The FILMS REVIEWED

"BIG TIMBER"

Five-Part Drama, Produced by Morosco and Featuring Kathlyn Williams and Wallace Reid. Produced by Morosco and Released by Paramount.

The Players.—Kathlyn Williams, Wallace Reid, Joe King, Alfred Paget, Helen Bray.

POINTS OF INTEREST

The Lumber Camp scenes and incidents which are excellent; the consistently good acting of the stars and cast; the touching story.

Realism, partially obtained by the use of actual lumber camp locations and partially by other means which enhance the general effect and make the whole picture convinc-

WALLACE REID.
In "Big Timber."—Morosco-Paramount.

ing, renders "Big Timber" a story that will not alone entertain but edify. It is the sort of story that can be termed "red blooded," but which at the same time possesses heart interest and abounds in touching moments.

It is hardly necessary to comment on the work of Kathlyn Williams and Wallace Reid, tried and true players—both are above par. The others in the cast are admirably chosen.

The story of an unrequited love awakened at the eleventh hour, when "hollow hearts" which "wear a mask" are exposed and the true value of a patient husband is made apparent. "Big Timber" may not be regarded as altogether original, but it is human and so well done and so beautifully presented that it becomes a better than average picture.

Stella Benton in the story goes to a logging camp to join her brother. She is obliged to cook for the "lumberjacks" and is almost ready to give up in despair when she is married almost by force. Jack Fyfe is wealthy and loves her devotedly, but she does not love him. Another man enters her life. He has a way with women and wins her affections. Her baby is killed and she leaves to go on the stage. Later the timber forest is fired by the villain when she throws him aside after learning his true character. She goes back and the pity engendered by her husband's despair at the loss of his forests and admiration for his manliness combine to awaken her love for him and they are reunited.

Exhibitors should advertise strongly the logging camp features and the names of the two stars. It is a big, virile film, and can be depended on to please anywhere.

A. H. S.

RUN FILM TOO FAST

DENVER, COL. (*Special*). — Frank H. Richardson, at a dinner given in his honor by local film operators, severely criticized the practice of running films too fast.

FREDERICK D. ANDERSON.

"A SON OF THE HILLS"

Five-Part Drama by Harriet T. Comstock, Featuring Antonio Moreno and Directed by Harry Davenport. Produced by Vitagraph for Release by V. L. S. E., June 25.

The Players.—Antonio Moreno, Belle Bruce, Julia Swayne Gordon, Robert Gaillard, Florence Nadinoff, William Balfour.

POINTS OF INTEREST.

The acting of Antonio Moreno and Belle Bruce, which holds up a somewhat trite story.

This might be termed a sophisticated Horatio Alger story since it depicts the rise of a poor youth of the Southern hills, and the manner in which he gains a college education when he proves his worth to a wealthy man whose nephew has disappointed him. Even this young man reforms in the end, however, and the author and director have rather dodged the "obligatory scene"—for the villain is never punished by the hero.

The love atmosphere that enters removes the story from the Alger class. It never rises to any great heights, but is fairly entertaining despite its lack of continuity, because the actors make it so.

Antonio Moreno as Sandy, the boy who wins out, is likable and acts with naturalness. Belle Bruce as the girl he loves and who, virtually forced into a marriage with the scapegrace nephew, later regains her freedom and comes back to him, is both charming and convincing. The others are uniformly good. Some of the outdoor scenes are admirable and exhibitors should play up Mr. Moreno and Miss Bruce in a play which portrays the reward of virtue and perseverance, set in a fine Southern atmosphere.

A. H. S.

"WHITHER THOU GOEST"

Five-Part Drama, featuring Orrin Johnson and Rhea Mitchell, and released on State Rights basis by Klotz & Streimer, Inc.

The Players.—Orrin Johnson, Tom Chatterton, Rhea Mitchell, Ida Lewis, Henry Belmar, Phil Thompson, Peggy O'Connell, J. Frank Burke, Lavinia Gre, Ben Hopkins.

POINTS OF INTEREST

The desert scenes and views behind the scenes of the theater; the clean cut story and acting.

Direct and clearly defined plot development makes this picture entertaining and satisfying. The plot possesses elements of newness, though it is not entirely novel, and the acting of the players is thoroughly convincing. Orrin Johnson, Tom Chatterton and Rhea Mitchell portray the leading characters with skill and restraint.

The views behind the scenes of a metropolitan theater are effective, but the vistas of the cactus-covered desert are by all means the most attractive.

The faithfulness of an actress to her husband, who has married her while under the belief that he must die in six months and in order to save his brother from a *mesalliance*, gives the title to the picture. She follows him to Arizona, prays for his recovery and as a result of her faith and, presumably, of the outdoor life, he recovers. In a Camille-like scene, his mother induces the girl to leave so he may resume his rightful place in society. She wanders into the desert where he finds her and brings her back.

The best lesson taught by the story is that the "infallible" reasoning of physicians, who condemn a man to death, is often refuted by the facts if the resultant fear can be overcome.

This is a fairly strong picture, clean and well produced. It should prove a successful state rights proposition.

A. H. S.

"AT FIRST SIGHT"

Five-Reel Comedy, by George Middleton. Featuring Mae Murray. Produced by Famous Players, under the Direction of Robert Leonard. Released by Paramount.

The Players.—Mae Murray, Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carlton, Nellie Lindreth, William Butler, Edward Sturgis.

POINTS OF INTEREST

The breezy acting of Mae Murray at her best in a dashing tomboy role. A series of delightful exteriors in a quaint New England village. A really original plot with romance perfectly balanced by humor.

"At First Sight" is one of the most amusing and picturesque comedies that has ever been written around the personality of Mae Murray. It is a good-natured and merry satire on the romantic schoolgirl who devours the sentimental serial in the cheap magazines. The finer shades in its really delightful plot are fully appreciated by an excellent cast which does not burlesque the comedy and makes the entire play quaint instead of boisterous. Particularly good work was done by Sam T. Hardy as the absent-minded novelist who regarded everything in life, even his own love affair, as merely so much "copy."

The story is of a young girl who has fallen in love with a popular novelist and is grieved to find him a very prosaic person, not at all like his own heroes. She escapes on the eve of her wedding to the home of this writer, thus involving him in a complicated situation which, however, ends blissfully.

The combination of Mae Murray and dashing little roadster in a story of unusual charm will make this play a winning card for exhibitors.

A. G. S.

"THE WOMAN IN WHITE"

Five-Part Drama Adapted from Wilkie Collins' Novel by Lloyd Lonergan, Featuring Florence La Badie. Produced by Thanhouser, Under the Direction of Ernest C. Warde and Released by Pathe July 1.

The Players.—Florence La Badie, Richard R. Neil, Gertrude Dallas, Arthur Bower, and Wayne Arey.

POINTS OF INTEREST

Adapted from Wilkie Collins' well-known novel, it is an absorbing melodrama, capably acted, and with a well written scenario.

In adapting "The Woman in White" from its popular original Lloyd Lonergan extracted that material from the book which was certain to be the most interesting on the screen. There was a fund of matter that could have been used, but Mr. Lonergan retained only the most essential points, kept the story from being too old-fashioned, and supplied excellent continuity.

Furthermore, this material is presented to the spectator with ability, clearness and judgment by the cast. Florence La Badie

"THE WOMAN IN WHITE."
Pathe.

plays a double role, in half of which, however, she has very little to do, and plays it well. Richard R. Neil is sufficiently sinister and suave as the villain. The rest do not fall behind the standard set by these two.

The story concerns the efforts of a bogus count to obtain the fortune of his wife, even to the extent of having her placed in an asylum for the insane. He does this by substituting for her a weak-minded girl, the woman in white, who is a prototype of his wife, and who had escaped from the institution some time before and who later dies. The pseudo count is shown up through the medium of several warnings given by the woman in white before her death which are heeded by the wife's sister and a young artist who is in love with the unfortunate wife. These two are united when the girl becomes a widow through the villain being cremated by accident.

The direction of the picture is carefully handled and Ernest C. Warde is to be complimented for his work. He has chosen atmospheric settings and has caused the action to travel at an even and correct speed.

Exhibitors who cater to the average class of audience need have no doubt of "The Woman in White" entertaining patrons. Generally a melodrama embracing social intrigue proves popular. By all means display Florence La Badie's name in the advertising.

F. T.

"THE PRICE OF PRIDE"

Five-Part Drama by Milton Nobles. Featuring Carlyle Blackwell. Produced by Peerless, Under the Direction of Harley Knoles. Released by World.

The Players.—Carlyle Blackwell, June Elvidge, Frank Mills, Evelyn Greeley, George MacQuarrie, Charles Charles, Pinna Nesbit.

POINTS OF INTEREST

The thrilling complications of the plot which involves a train robbery and trial scene. Carlyle Blackwell in a double-exposure role.

"The Price of Pride" is a play of retribution, showing the consequences that one false step may bring to another generation. It is admirably directed and acted with the additional merit of having the two principal feminine roles filled by June Elvidge and Pinna Nesbit, both actresses of unusual skill and charm, who hold the sympathy of the audience from the first. The story is overbalanced in spots, but the excellent cast and interesting details of development prevent the lapses from becoming tiresome.

The story is of a man who leaves his wife and little boy in order to "protect" another woman whom he really does not love. A child is the result of this union and the little boy bears a striking resemblance to his half brother. When the boys are grown to manhood this resemblance causes the innocent brother to be convicted of a train robbery which the other has committed, but the situation is saved by a last-moment confession in the courtroom.

The best advertising medium for this picture is the excellent cast, which has at least three principals of unusual merit.

A. G. S.

"I BELIEVE" A TREMENDOUS PLEA FOR GOOD

Trend of the Human Thought of To-Day and Relation of Screen to Religion Indicated in Tucker's Feature

Eight-Part Drama, by George Loan Tucker, who also directed the production. It will probably be a State Rights proposition.

The Players.—Milton Rosmer, Charles Rock, Barbara Everest, Hubert Willis, Frank Stanmore, Keneim Foss, Hayford Hobbs, Bertram Bingleigh, Edward O'Neill, Lewis Gilbert, Edna Flugrath, Minna Grey, Janet Ross, Louise Manning, Philip Hewland, Arthur Walcott, Dorothy Tree, James Reardon, Douglas Munro, Phyllis Broughton.

POINTS OF INTEREST

The highly effective presentation of a theme that is uppermost to-day in the minds of all thinking people; the acting of Milton Rosmer and support.

"I Believe" is one of those pictures which cause one to sway almost instinctively to the theory so often denied, that the screen is sooner or later certain to become the medium for propaganda above all else—that even its value as vehicle for entertainment will be subordinated to the lessons it will teach. We realize, however, that to become absolutely effective and *safe* as a teacher, the screen must be ultimately removed from the speculative and financial. Meantime, we must depend upon men like George Loan Tucker to give us pictures that are free from any appreciable taint and which tell their story or preach their preachment honestly. One thing is certain—the screen is too powerful a medium, the motion picture too convincing an argument, to permit dangerous propaganda creeping in.

"I Believe" is the story of the conflicting forces of religion and atheism against a background of sordid London. It shows the efforts of a man of science, a disciple of the cold-blooded and entirely material thinkers who have spread so much of their poisonous doctrine upon the world, to win converts to his Godless creed. There is a little mission near his meeting place, presided over by an elderly clergyman and his faithful son, Stephen. To save a girl of the slums Stephen marries her, and in other ways indicates his goodness. The death of a worker in a factory turns the scales against the scientist, Gedge, and he is almost mobbed. Stephen saves him and is hurt. Gedge takes him to his own house. There he chats with his rival and plants a seed of doubt in the young man's mind—at that moment Stephen touches a live wire and both he and the scientist drop to the floor. The latter is revived but Stephen is apparently dead. Gedge asserts that he can do what the minister's God refuses to do—give back the boy's life. He makes good but produces a purely evil intelligence—without a soul.

He goes about the city doing evil and at last when even the worst turn from him, proving the powerlessness of evil when it is unleavened by any good, he goes to Gedge, who cannot help him to regain his belief in God. Then the little wife from the slums is reminded to pray—they all do so—and he is restored. Stephen, in an act of kindness, falls a distance and is evidently killed. Here we are made aware that it was all a vision shared by the Scientist and Stephen—during their temporary insensibility from the shock. The materialist is convinced; the burden of his prayer is "Lord, I believe; help thou mine unbelief!" It ends with all acknowledging the Supreme power.

The acting of the entire cast is highly effective, though some of the comedy characters approach the burlesque in make up. Milton Rosmer as Stephen gave a wonderful portrayal of the extreme opposites of character. Edward O'Neil as Gedge was remarkably fine and Edna Flugrath made an appealing Lucy—the slum wife.

There are some convincing scenes, and some that are a bit artificial; the photography is of average quality. The direction shows a splendid grasp of a vital theme—one that is rapidly becoming the biggest in our existence to-day. The suspense in the film is great at times and it has real dramatic quality and touches of genius. Horror becomes paramount in certain "Jekyll and Hyde" scenes.

This is one of the best state rights pictures produced this season. It is timely, powerful and enthralling.

A. H. S.

"HATE"

Seven-Part Drama; Produced by the Fairmont Film Corporation Under the Direction of Walter Richard Stahl; State Rights Handled by Gus Mohme.

The Players.—Adelaide Holland, Morgan Jones, Norman Acker, Jack McLean, T. Henderson Murray, Mae McAvoy.

POINTS OF INTEREST

A strong, melodramatic story, showing how hate is the offspring of crime, holds the interest. The title is excellent for state rights purposes and sub-titles are effectively worded.

The first production of the Fairmont Film Corporation, of which William A. Mooney is president and treasurer and Robert Bolling, vice-president and secretary, is a most promising state rights proposition, especially for communities well removed from New York, yet concerned (and what small community is not?) about the menacing evils of a great city. The picture is frankly, but not unpleasantly melodramatic in its presentation of the life story of one family, which in its sorrow and tragedy illustrates the contention expressed in the opening sub-title, that crime and vice, in whatever forms they present themselves, breed that most detestable of all human emotions—hate.

Walter Mead, the author of the scenario, did not concern himself with devising novel plot situations; he preferred, rather, to deal with elementary emotions—love, hate, the spirit of sacrifice and that of avaricious cowardice—in a simple, direct and effective manner. The conditions presented and the types of character introduced are near enough to the facts of life as met in a city dominated by corrupt politicians to give the photoplay a desirable quality of realism. There is no glossing over the menace of the cheap dance hall and the hypocrisy of corrupt municipal government.

The opening reel serves as a prologue, showing how a sympathetic newspaper reporter comes to the rescue of a girl who has been betrayed and later marries her, treating the girl's child as his own son. Years later the youth falls in love with the daughter of the corrupt political boss of the town, whom the former reporter, now editor of a paper militant for reform, is working to expose.

There is the not unusual story of attempted blackmail, culminating in a scene showing the youth shooting his own father. At the trial the boy is acquitted on the grounds that he was suffering from an inherited instinct of hate and was justified in murdering the persecutor of his mother. With the downfall of the political boss and the union of the lovers a happy ending is effected.

The acting is satisfactory, photography is clear and settings are adequate without being elaborate. Exhibitors should play upon the strength of the picture's title and the moral conveyed by the story. L. D.

"THE CLODHOPPER"

Five-Part Drama, by Monte M. Katterjohn. Featuring Charles Ray. Produced by Triangle, under the Direction of Victor Schertzinger. Supervised by Thomas H. Ince.

The Players.—Charles Ray, Margery Wilson, Charles French, Lydia Knott, Thomas Guise.

POINTS OF INTEREST

The remarkably clever work of Charles Ray in a new character sketch. A story that combines genuine human interest with very real humor. Unusual excellence in direction, acting and selection of types.

"The Clodhopper" is undoubtedly one of the best types that Charles Ray has created since he abandoned his "dress-suit" society roles for the presentation of country boy character sketches. In this play his exceedingly skillful work is assisted by an excellent cast and by direction that is practically faultless in presenting all the homely details that make up rural atmosphere. The result is a little masterpiece of a photoplay which for all around excellence cannot be surpassed by anything of its kind that has been done on the screen.

The story is of a young country boy who makes a fortune in New York with an eccentric "clodhopper" dance after the harshness of his old skinflint father has driven him from the farm. He saves the old man from an impending bank failure, brings joy to the heart of his little mother and marries the girl back home all in one glorious burst of poetical justice. No brief synopsis could possibly do justice to the perfection of the background, the naturalness of the types and the general quality of sincerity that pervades the entire play.

By this time, exhibitors are familiar with the success of these character sketches and may safely bill this as the best of the truly rural types done by Charles Ray.

A. G. S.

(*Reviews continued on page 30*)

A SCENE FROM "HATE."
(Fairmount Film Corp.)

Douglas Fairbanks receives letters every day inquiring if his scenario department is responsible for those thrilling stunts he has been introducing in Artcraft productions. To this scenario writer Anita Loos and Director John Emerson take exception, explaining that Douglas is absolutely responsible for the many touches of athletic originality evident in recent Fairbanks plays.

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THE FILMS REVIEWED

(Continued from page 29)

"COME THROUGH"

Seven-Part Drama, Written by George Bronson Howard. Featuring Herbert Rawlinson. Produced by Universal. Under the Direction of Jack Conway, and Released by Them.

The Players.—Herbert Rawlinson, Alice Lake, Jean Hathaway, Roy Stewart, Margaret Whistler, William C. Dyer and Charles Hill Mailes.

POINTS OF INTEREST

The punch and the popular appeal of the crook play that is of evergreen popularity, both on the stage and screen.

The motion picture screens of the country and the stage trod by actors have been surfeited by melodramas that are classed under the general head of "crook." It is uttering a truism to say that the well-written ones have been popular. "Come Through" automatically falls into this class. It contains the necessary appeal, the action, the suspense and the power of compelling unflagging attention, and being also well directed and competently acted, cannot help but prove popular. The sole fault in its production is that in first few reels it is too long drawn out, but it soon settles down to an even pace.

George Bronson Howard has written a story of the reformation of a crook by a woman and their struggle for a legitimate existence in the face of great odds. A young crook, in which part Herbert Rawlinson made a distinctive characterization, goes burglaring for wedding presents, but is mistaken for a disappointed suitor by the groom-to-be and forced, at the point of a revolver, to marry a young girl of society, enacted by Alice Lake with skill. The jealous Westerner, depicted convincingly by Roy Stewart, later discovers his mistake and tries to get back into the girl's graces. She has reformed the crook, however, and decides to stick to him in spite of the threats of the wealthy suitor to have him sentenced to the penitentiary on a "frame-up." In the last reel the reformed crook is badly beaten up in a battle royal, that is exciting and well staged, but escapes, morally unscathed, and enters upon a happy future.

"Come Through" will certainly appeal to all classes of motion picture audiences. The fact that the story was written by George Bronson Howard and that it is a crook play with resultant appeal will be the most effective material for advertisement. F. T.

"A STRANGE TRANSGRESSOR"

Five-Part Drama, by John Lynch. Featuring Louise Glaum. Produced by Triangle, under the Direction of Reginald Baker.

The Players.—Louise Glaum, J. Barney Sherry, Colin Chase, Dorcas Matthews, May Giraci, J. Frank Burke, William H. Bray.

POINTS OF INTEREST

The emotional work of Louise Glaum as a wronged and avenging woman. The elaborate sets, mostly interiors of luxurious homes. A thrilling and complicated story with well sustained suspense.

"A Strange Transgressor" is an intense story of retribution and the conquest of mother love in a struggle for revenge. Louise Glaum is particularly well adapted to this role, for she has a special talent for looking more sinned against than sinning even while playing the most lurid variety of adventuress. In some of the scenes the melodramatic situations appear a bit too fast and furiously, but the action makes up in speed what it lacks in strict consistency and the skillful direction tends to tone down the more hectic qualities of the story.

The heroine is an unfortunate woman whose "protector" has refused to marry her and who, by way of revenge, sets out to ensnare his son. At the moment when her scheme seems successful her little boy falls ill and is saved by the man whose life she is seeking to ruin. This leads to instant remorse and the beginning of a better life for all concerned.

The play may be featured as presenting an excellent example of Louise Glaum's repentant vampires. A. G. S.

"FORBIDDEN PATHS"

Five-Part Drama, by Beatrice DeMille and Leighton Osmun. Featuring Sessue Hayakawa. Produced by Lasky, under the Direction of Robert Thornby. Released by Paramount.

The Players.—Sessue Hayakawa, Vivian Martin, Tom Forman, James Neale.

POINTS OF INTEREST

The combination of three unusually prominent stars. A plot in which the Japanese lover gives an interesting touch of the bizarre. Excellent direction and setting.

"Forbidden Paths" is a story of renunciation in which the hero's noble act cuts the knots in a tangled romance. It presents Sessue Hayakawa in one of his most sympathetic and touching roles, although he shares his honors with Vivian Martin and Tom Forman who are the principals in the love-affair which the Japanese hero dies to save. The situations give a new twist to the eternal triangle plot and end in a tragic solution with the Oriental idea of poetical justice.

The plot follows the love affair of a young man who has been trapped into a marriage with an adventuress in Mexico but who has given his heart to a little girl back home. When the Japanese guardian of this girl learns of the young man's matrimonial tangle he resolves to clear the way for the happiness of his ward although he is in love with the little girl himself. He accomplishes his purpose by taking the adventuress out in a motor boat and calmly sinking it so that they both perish in the waves, leaving the lovers free for their belated happiness.

The names of Sessue Hayakawa, Vivian Martin and Tom Forman would each have excellent advertising value if used alone and the combination in a stirring play should be featured strongly by exhibitors. A. G. S.

"THE LAND OF LONG SHADOWS"

Five-Part Drama, Featuring Jack Gardner. Produced by Essanay, Under the Direction of W. S. Van Dyke, and Released by K. E. S. E.

The Players.—Jack Gardner, Ruth King, C. J. Lionel and Carl Stockdale.

POINTS OF INTEREST

Splendid acting and beautiful scenery which compel the attention to a story that is more or less familiar.

"The Land of Long Shadows" is an example of what can be done to a story that is quite frayed around the edges from constant use, by exerting intelligence in the matter of direction, acting and assembling the scenes in logical sequence. We have often seen the dance hall girl of the Northwest, the locale of the plot, who runs away and marries a trapper against the wishes of somebody or other. How the trapper goes to fix his traps and leaves the woman to the mercy of a stranger who happens along is also familiar. In this instance the unwelcome visitor is one of the mounted police, who have been looking for the trapper because of a murder. The men fight, the officer is vanquished and the couple, presumably live happily ever after.

Patrons of motion pictures have seen this story before but infrequently as well. The cast headed by Jack Gardner and including Ruth King, C. J. Lionel and Carl Stockdale develop pleasing ability and repression, holding the attention of the spectator. Most of the scenes in which they work consist of beautiful snow clad natural settings. In the matter of direction, W. S. Van Dyke has developed the plot easily and ends it with a strong climax. There is no padding. The fight between the trapper and the policeman is thrilling, not overplayed or too long. The photography is about as clear as photography can be.

"The Land of Long Shadows" will serve as a fine attraction; it is a film of the big outdoors that will interest the public. The Essanay Company is widely advertising Jack Gardner as the logical successor to "Broncho Billy" Anderson, and the prominent mention of his name in the billing will have drawing power. F. T.

"A KENTUCKY CINDERELLA"

Five-Part Drama Adapted from the Novel by F. Hopkinson Smith. Featuring Rupert Julian. Produced by Bluebird Under the Direction of Rupert Julian.

The Players.—Harry Carter, Rupert Julian, Ruth Clifford, Gretchen Lederer, Myrtle Reeves, Aurora Pratt, Emory Johnson, Eddie Polo, Frank Lanning, Zoe Rae, Lucretia Harris.

POINTS OF INTEREST

Effective settings involving a mining camp and a Southern plantation. The optimistic message of the story which is dripping with "sweetness" of the "Pollyanna" variety.

"A Kentucky Cinderella" is a sentimental play about a very sweet little girl who grows still sweeter under persecution until she softens the hearts of all her enemies and wins a handsome husband as a reward. The undiluted gladness of this theme in which even the wicked stepmother and daughter become happy and good, grows a bit oppressive, although it is varied by comedy relief in the form of practical jokes played by a diminutive Topsy. Rupert Julian makes a lovable picture of a rough miner with a heart of gold and the cast as a whole is well balanced and satisfactory.

The plot tells the story of a little girl who leaves a crude mining camp to live with her aristocratic and cruel aunt and cousins in the South. Her winsome influence turns everything to love and marries off nearly everyone in the cast, including herself and her guardian.

This is hardly a man's play but will be acceptable to the type of audience that likes sentimental pictures. A. G. S.

"THE GHOST OF OLD MORRO"

Five-Part Drama. Featuring Mabel Trunnelle and Robert Conness. Written by James Oppenheim and Directed by Richard Ridgely. Produced by Edison. For release June 25, by K.E.S.E.

The Players.—Helen Strickland, Herbert Prior, Robert Conness, Bigelow Cooper, Dorothy Graham, Mabel Trunnelle, Marie La Corio.

POINTS OF INTEREST

The fine scenes of Morro Castle and the Cuban seacoast.

This is an attempt to explain a ghost that is supposed to haunt Morro Castle, by depicting a tragedy which results from the indiscriminate flirtations of a captain who is bribed to permit smugglers to pass by being provided with various indiscreet maidens by an ancient witch. Her own daughter is finally inveigled into the toils and thrown into the sea whither she is followed by the witch and the captain. Thus all the principal characters are disposed of and the spirit of the witch returns to haunt the parapets of the historic fort.

The acting is in keeping with the melodramatic characters of the production which boasts of some remarkably fine scenes taken at Morro Castle, with splendid tinting and lighting. The story is not particularly pleasing nor is the theme of any particular interest but exhibitors who cater to medium class audiences may find that its unique setting will attract. The principals who are featured should be prominently mentioned in advertising but stress should be laid upon the fine photography and the salt-sea atmosphere. A. H. S.

VITAGRAPH TO CONTINUE PRIVATE SHOWINGS OF FILMS

W. W. Irwin Says Courtesy Should Be Extended Trade Press Critics

Greater Vitagraph-V. L. S. E. has refused to join with several of the large distributing companies and discontinue private showings of the Greater Vitagraph product to members of the trade press of the country.

After consultation with Walter W. Irwin, general manager of V. L. S. E., the distributing organization of Greater Vitagraph product, Nat S Stronge, publicity director for the organization, announced that V. L. S. E. would continue its usual custom of holding prerelease showings of all Greater Vitagraph's features in the V. L. S. E. private projection room every Tuesday afternoon. In making the announcement Mr. Stronge said:

"It has been the policy of the V. L. S. E. organization to treat every one with courtesy. This not only applies to the exhibitors who present our pictures, but to every person with whom we do business. We see no reason why the representatives of the trade press should not receive courtesy similar to that accorded every other branch of the service."

ANITA STEWART MUST PROLONG REST INDEFINITELY

Returns to Home, but Is Not Yet Able to Resume Labors

After four weeks spent in a sanitarium in Connecticut, Anita Stewart, the Vitagraph star, has returned to her Summer home, at Bay Shore, L. I., but she still is unable to resume her work at the studio. Her physicians have ordered that she rest indefinitely.

Miss Stewart, who had worked incessantly for almost a year, suffered a breakdown after the close of the Actors' Fund Fair at Grand Central Palace and was ordered by her physician to take a long rest. She had been doing double duty during the tenure of the fair, working by daylight in "The Message of the House," a George Randolph Chester picture scheduled for release early in July, and at night giving her time to her booth at the fair.

The dual labors were too much for her, especially as she had never fully recovered from an attack of typhoid fever which she suffered last Summer. At that time Miss Stewart was very close to death and the illness greatly weakened her heretofore sturdy constitution. Filled with girlish enthusiasm for her work, she returned to the studio before she had fully recuperated and the present breakdown is traceable directly to this overzealousness.

NELL SHIPMAN BACK FROM WEST INDIES

Has Been Preparing Scenario for Picture to Be Produced in Fall

Nell Shipman, prominent authoress and star of a score of screen dramas, has just returned from the West Indies where she has been preparing the manuscript of what will undoubtedly be one of the biggest screen sensations of 1918, also several manuscripts which have been disposed of to independent producers.

She is now sojourning in California, but expects to return to New York very shortly to personally direct and supervise her story. It is safe to say that no other woman in the industry has achieved the marked success in such widely divergent paths that she has.

Nell Shipman, herself, very frankly confesses that she is not at all sure whether she prefers building up plots for stories or interpreting them upon the screen.

Following her successful work with Greater Vitagraph, Fox and Lasky productions, she was beseiged with offers to continue her good work before the camera, but the lure of the writing game drew her to the West Indies which proved to be a most fertile field for material for book, stage and screen.

As activities do not start upon her big picture until September, there will be time for Miss Shipman to consider offers for one or two productions in the meantime, therefore, she may be seen in some new screen successes, before she sails once more for the West Indies.

BILLIE BURKE'S NEW PICTURE IS FINISHED

"Mysterious Miss Terry" Will Be a "Selective Release"

"The Mysterious Miss Terry," an adaptation of Gelett Burgess's story starring Billie Burke, has been completed at the Famous Players studio under the direction of J. Searle Dawley and is to be the first of Billie Burke's productions to be released by Paramount under the new "Star Series" of selective releases.

The cast which has been assembled in support of Miss Burke includes a number of well-known and popular players, among them Thomas Meighan, Walter Hiers, Gerald O. Smith, George A. Wright and Bessie Learn. Thomas Meighan, ever since his transfer from the Lasky to the Famous Players studio, has been playing opposite Pauline Frederick, having appeared with her in "The Slave Market," "Sapho," "Her Better Self" and "Sleeping Fires." He is one of the best-known and most popular leading man upon the screen, having played a number of stellar roles in Lasky-Paramount productions. Walter Hiers is unforgettable as the fat boy in the Famous Players adaptation of Booth Tarkington's "Seventeen." He will be remembered as the cause of Jack Pickford's mental disturbance because of his successful courting of Louise Huff and his final elopement with the lady. Bessie Learn will be remembered as an Edison star who did extremely clever work and won an enviable reputation on the screen in many stellar ingenue roles.

Lyman Browning, who has been responsible for the photographic excellence of all of J. Searle Dawley's most recent productions, is in charge of the camera work of "The Mysterious Miss Terry," and has introduced into the production a number of fine photographic effects.

Cosmofotofilm Co Inc.

announces that

George Loane Tucker

invites offers for

The United States and Canada

or any part thereof

FOR HIS

most unusual Photodrama

Produced under the direction of

George Loane Tucker

THE CONSENSUS OF OPINION AT THE TRADE SHOWING AT THE RIALTO THEATRE ON THURSDAY WAS:—

"A TREMENDOUS STORY"
"A MARVELOUS THOUGHT"
"A WONDERFUL MORAL"
"AN EXTRAORDINARY PRODUCTION OF 'A GIGANTIC SUBJECT'"

THIS IS A PICTURE ABSOLUTELY OUT OF THE ORDINARY AND A SURE BOX OFFICE ATTRACTION

Candler Building Cosmofotofilm Co INC. 220 West 42nd St.

REAL CO-OPERATION

Pathe Gives Example of the Good Results That Follow

An instance of the sort of co-operation between exchange managers and exhibitors that is the rule in the Pathe organization and should be throughout the entire industry, is seen in a recent experience of the King Theater, Troy, New York.

The King booked the two-reel special Pathe subject entitled "The Silk Industry," which played at the Rialto in New York and other big houses throughout the country.

Manager Bradley of Pathe's Albany office, sent out letters to the department stores, public schools, Y. M. C. A.'s, etc., explaining the merits of this picture. This is what Benjamin Apple, manager of the theater, had to say about the matter:

"We did capacity business and all our patrons were well pleased. Bradley's letters were a great help, as they brought the subject direct to the people's attention and we noticed that quite a few came through having received the letter."

Building business for the exhibitor, and thus creating satisfied customers, is the slogan of the Pathe sales organization.

UNIVERSITY BOOKS PATHE'S

The Craton University of Omaha has booked service from Pathe's office in that city for the Summer. They will use such features as "Joy and the Dragon," "King Lear," "Told at Twilight," "The Vicar of Wakefield," etc.

"They have selected Pathe pictures on account of their clean, moral atmosphere," says Manager C. E. Holah of Pathe's office.

FERGUSON FILM STARTED

At the Famous Players-Lasky studios in Fort Lee, Director Maurice Tourneur has been extremely active during the past two weeks supervising the erection of various gigantic sets, the largest ever built at this big plant. In addition to this a complete Arabian village has sprung up "somewhere in New Jersey" with its transplanted palms, its camels, fleet-footed horses and dark-skinned people. These preparations were completed late Sunday night and Monday morning the initial scenes were filmed for Elsie Ferguson's first Artcraft picture, "Barbary Sheep." Miss Ferguson will not commence work on this picture until next week, however, inasmuch as she does not appear in the initial scenes now being filmed.

BE IN TIME!
FORWARD COPY TODAY

CONVENTION NUMBER

of the

DRAMATIC MIRROR

will be the

JULY 14th ISSUE

FORMS CLOSE NEXT WEEK

This issue will be circulated on Saturday, July 14, at the Convention

THE DRAMATIC MIRROR

1493 Broadway **New York, N. Y.**

Singing in the Picture Theater

Harold Edel, managing director of the Strand Theater, in a recent interview discussed the matter of employing singers for his house, where musical features have always been a feature. Mr. Edel himself, as he expresses it, "Plays a little." "But," he says, "I never mention it because I did not think that it would interest anybody. It would be next to impossible to hold down this position without the knowledge of music. It may surprise you to learn that it is a great deal harder for a singer to make good in the Strand Theater than on the concert and operatic stage. We have endeavored to educate the public taste to high-grade music and it has not been quite easy. When one of the feature pictures is over and the singer is to appear you will sometimes notice people leaving the theater. While this fact is not nearly as apparent as it was when the house was first opened the condition still exists, I am sorry to say, and it makes it extremely hard for the singer to face an audience only partly at rest. In selecting a singer for the Strand it is necessary to study her temperament as well as the voice. In order to do this I have the vocalist sing two or three selections. She is first allowed to sing without the slightest interruption. That gives me an idea as to her capabilitities as a singer. When the vocalist sings the next number people are going to and fro in the auditorium; or I engage in conversation with members of my executive staff or have the stage hands pursue their work, which is always more or less noisy. This test gives me an idea of her temperament. If the singer has a good voice and sings unmoved under the trying circumstances of disturbances all about her she can put over a number at the Strand.

"Much has to do with the number selected. At the concert or the opera the audience is there for the purpose of hearing the entire program and are composed and in a receptive mood. Here it is vastly different. Unless the soloist sings a striking aria which has what we term a punch she does not hold the restless part of the audience."

CLARA VISITS AT DALLAS

DALLAS, TEX. (*Special*).—Friday morning as the Katy Flyer rolled into Union Terminal, nearly an hour late, bearing Clara Kimball Young, an excited, eager, expectant and restless crowd of newspaper men, girls of every type and age, fledgling youths, freshly shaven, wearing gorgeous silk shirts and in fact every kind of human being who goes to make up a city's population, were there, and there in large numbers, to greet the star.

Clara Kimball Young is visiting her uncle J. A. Cressy, of Dallas, and expects to be here about five days. Mr. and Mrs. Cressy have been trying to get her to pay them a visit for some time. Rumor has it that she contemplates the erection of a studio in Dallas, heading a company of her own.

FRANCIS FOLSOM FIFE.

REPORT MANY INQUIRIES

The Master Drama Features, Inc., announces many inquiries from State right purchasers after the successful private showing of their moral propaganda spectacle, "Who's Your Neighbor?" shown before a specially invited audience at the Broadway Theater, New York city.

Arrangements are under way for its presentation in a New York theater, announcement of which will be made in the near future.

CHANGES IN PATHE EXCHANGES

R. K. Evans, formerly a salesman in Pathe's Chicago office, has been promoted to the managership of Pathe's St. Louis branch.

G. R. Sirwell has been appointed assistant manager at St. Louis. Before receiving this appointment when still a salesman, he visited Wilson, Ark., population 175, and secured the following booking: Standing order for Gold Rooster plays; all numbers Pathe News; single-reel comedies; "Patria," "Mystery of the Double Cross."

Both King and Evans are wide-awake, clear-eyed, clear-headed business men of the type with which Pathe is building its sales organization so efficiently.

NOTABLE CAST FOR COHAN

One of the features of George M. Cohan's new Artcraft picture, "Seven Keys to Baldpate," adapted from his popular Broadway stage hit and now being produced is the exceptionally capable supporting cast which includes many well-known artists of the screen and stage. Among the players chosen by Director Hugh Ford are Anna Nilsson, Mrs. DeWolf Hopper (Elda Furry), Corene Udzell, G. Warren Cook, Armand Cortes, Carlton Macy, Eric Hudson, Paul Everton, Frank Losee and Purnell Platt. Dan Pennell is assistant director.

ABOLISH ADVANCE DEPOSITS

K.E.S.E. Does Away with Exaction of Fees for Security

George Kleine has announced the abolishment of the advance deposit system in connection with Kleine-Edison-Selig-Essanay Service. This step was taken voluntarily by Mr. Kleine, who, when he issued instructions for this new departure, said:

"When the system of advance deposits was introduced into our business to guarantee contracts, I announced:

"1. That these sums would be held in a separate trust fund, apart from our business bank accounts, and that they would be withdrawn from time to time when earned by film rentals.

"2. That a cash discount of six per cent. upon the amount deposited would be allowed.

"These agreements have been kept. The unearned advance deposits of the K. E. S. E. Service are deposited separately from our business funds in the Harriman National Bank of New York, the Merchants' Loan and Trust Company, and the Continental Commercial National Bank of Chicago.

"Funds now in our hands will be returned to their owners as soon as adjustments can be made and current business protected."

CO-OPERATION MANIFESTED

Goodfellowship Seen in Congratulations from Brenon

The spirit of co-operation and the general good feeling which prevades the motion picture industry as a whole has received another concrete manifestation in the telegram of congratulation received by Sessue Hayakawa at the Lasky studio from Herbert Brenon after the latter had seen Hayakawa in "The Jaguar's Claws," recently released by Paramount.

Mr. Brenon wired the distinguished Japanese actor as follows: "Your performance of El Jaguar the finest individual characterization I have seen on the screen, the highest and most perfect form of motion picture art. Sincere congratulations." The recipient of the communication is particularly pleased because he has never had the pleasure of meeting Mr. Brenon personally, and therefore realizes that the tribute is one without a tinge of the purely personal.

This very pleasant recognition of the successful efforts of their fellows in the great motion picture creative work is one of the delightful indications that the industry as a whole is sincerely interested in the common achievement of all. Jesse L. Lasky has upon several occasions congratulated players of other companies than the Famous Players-Lasky upon their excellent work before the screen and it will be recalled that David W. Griffith, long before he contemplated associating himself with Famous Players-Lasky, sent the following telegram to Geraldine Farrar after seeing her splendid performance in "Joan the Woman":

"Have just seen your splendid performance in 'Joan the Woman.' I hope you will not consider it a boldness to offer you my most sincere congratulations on this most beautiful contribution to our little new and budding art, and sincerest wishes that you will contribute more pictures like this for the gratification and appreciation of us all."

FIRST FOX "KIDDIE" FILM

"Jack and the Beanstalk," ten reels, the first of the Fox Kiddie Features, will be revealed in all its enchantment at a big Broadway theater within a short time. Work on the composition of a beautiful and distinctive musical score to accompany the showing of the elaborate production will go forward in a few days. An unusually large orchestra will be required for the engagement.

WITH MEREDITH PICTURES

Mildred Bayly, formerly with Metro, with which company she played important parts with Petrova, under the direction of Burton L. King, has been engaged by Lois Meredith Pictures, Inc., to play the part of "Isabelle" in the production by that company, for release through Superlative Pictures Corporation

FLORENCE ROSE AIDS SERVICE

Florence Rose has sent to about five hundred buyers and advertising managers in various cities, beginning with those in which Pathe Exchanges are located, a new prospectus which should greatly stimulate interest in the Florence Rose Fashion Service both for theaters and newspapers, as well as retailers.

WANT NO "SCHOOL" ACTORS

Andre Roosevelt, production manager for Greater Vitagraph, makes the announcement that the Vitagraph Company positively will not engage persons "graduated" or recommended by motion picture "schools."

During the last week the Vitagraph plant has been besieged by boys and girls, men and women, many of whom had been "guaranteed" places in the Vitagraph Company by the people who took their money and the applicants became so numerous that Mr. Roosevelt and his assistant, Elmer J. McGovern, were spending most of their time explaining to the victims that they had been "buncoed."

"PUBLIC BE DAMNED" IS ENDORSED BY HERBERT HOOVER

Public Rights Co. Produces Film Dealing with Food Problems

With the whole world looking to the United States as the one great source of food supply in this great crisis with which humanity is face to face, and with every household in the land feeling the pinch of the steadily mounting food prices while Europe daily implores us to send more and more food across the Atlantic to relieve the starving millions, the entire thought of the country is centered upon this vital factor in the ultimate outcome of the gigantic struggle in which we have embarked. What makes prices soar and what is the solution of this titanic problem? That is the question which is agitating every thinking person in the country.

Realizing the extreme timeliness of the subject the Public Rights Film Corporation has produced a stirring five-part production called "The Public Be Damned," starring Charles Richman and Mary Fuller. It shows both the insidious methods used by the Food Trust in squeezing both the consumer and the producer, and which also shows the solution of the problem of defeating these vultures who are feeding upon the fat of the land. It is this week's attraction in the Strand Theater.

The first person to see "The Public Be Damned" after its completion was Herbert Hoover, former head of the Belgian Relief Commission and newly appointed Food Administrator of the United States, for whom a special presentation of the picture was arranged. Mr. Hoover heartily endorsed the production and declared that it was especially timely and that it would arouse the public to a realization that something must, and can, be done to stop the depredations of the food barons who are robbing the public of millions of dollars worth every month.

The next person to see "The Public Be Damned" was Harold Edel, manager of the Strand Theater in New York. After the first reel of the picture had been shown Mr. Edel declared it to be one of the greatest conceptions he had ever seen and he promptly booked the production for the Strand, where it opened Sunday for the week. It is already being booked with great rapidity all over the country on the State Rights basis. The story was written and the production directed by S. E. V. Taylor, and an exceptionally powerful cast including Chester Barnett, Joe Smiley, and Russell Bassett appear in support of Charles Richman and Mary Fuller.

FAIRMOUNT'S NEXT

Preparing for Picture to Follow Production of "Hate"

Members of the Fairmount Stock company are now in Philadelphia preparing to begin work on a new seven-reel feature, according to information given out by Robert Bolling, vice-president, during the past week. Walter R. Stahl and James Walter Meade, accompanied by Sidney Vaughn, studio manager, went to Philadelphia Friday to discuss with William A. Mooney and Robert Bolling, executives of the corporation, plans for producing a new seven-reel feature. The new picture will be from a story written by Mr. Meade, author of "Hate," and will be directed by Mr. Stahl. Morgan Jones, who created considerable comment because of his wonderful characterization of Jack Bradley in "Hate," will play leading role in the new picture. It has not been decided what the name of the new picture will be, but it will be a big story with an intense problem, and most of the exterior scenes will be taken in the lumber camps of Pennsylvania or Wisconsin. The story will be extraordinary, for the reason that there are two male leads that may be figured as principals. The female lead is said to be of a type quite different from the average run of motion picture heroines. Work on the new feature will begin within two weeks, and it is expected that by the middle of September it will be ready for showing to New York exhibitors and buyers throughout the country.

INCREASES PAY OF EMPLOYES

Owing to the fact that the cost of living has increased to such a great extent, the Lasky studio voluntarily raised the salary of all employes receiving $25.00 a week and less. This raise will be followed automatically six months later by the increase of a similar amount to those who remain with the company. The good news was announced to an assemblage of studio employes recently by Mary Pickford, who clad in her patriotic costume for "The Little American," urged those present to save their increases and invest them in Liberty Bonds.

SCREEN CLUB DINES JUNE 30

Sheldon Lewis, master of ceremonies of the dinner to be given to Samuel L. Rothapfel at the Screen Club on Saturday evening, June 30, has arranged a splendid bill of entertainment, which will be held in the Club's little theater immediately after everybody has had his fill. Some of Broadway's best known headliners will be in the offering. The reservations are coming in rapidly, and Mr. Lewis warns late comers that they may be disappointed if they do not file their applications immediately.

WILLIAM A. MOONEY and ROBERT BOLLING

Present the most enthralling photo drama of to-day

HATE

By J. WALTER MEADE **Directed by WALTER RICHARD STAHL**

A thrilling dramatic story based on the theme of pre-natal influence.

A question that has been perplexing the medical scientists and sociologists of the world.

A story crowded with big vital thoughts that hit hard and ring with truth.

Seven parts of stirring drama, interwoven with a charming love story and a mother's self-sacrifice for her boy, whom fate had made a victim of the heritage of hate.

Splendidly produced and acted by a notable cast.

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Special Representative

Biograph Studio, 796 East 176th Street, New York City

The all powerful picturization of a tremendous theme.

A giant problem that is confronting the human race.

The production that will become conversation in every household.

A production that will cause millions to think.

A gigantic box-office attraction.

Suspense!
Surprise!
and Thrills!

Big Advertising Campaign

WHAT IS BEING DONE ON THE PACIFIC COAST

Activities in Film Circles and Notes on New Productions in the Studios of the West

BY MABEL CONDON

LOS ANGELES, CAL., June 18.—E. G. Patterson is arranging and managing events at the Culver City studio these days. He acts for H. O. Davis, with whom Mr. Patterson has been associated for the past several years.

Carl Laemmle has flitted back to New York City. But the eve of his going was a gala event, Mr. and Mrs. Laemmle presiding at a party held on the north stage at Universal City. Members of the various other studios of Hollywood and Los Angeles were Mr. Laemmle's guests at the dance and midnight supper, which was the week's merriest event of filmdom. Mr. Laemmle left Henry McRae in charge of all things happening at Universal City.

"The Whip" began what will undoubtedly prove a popular and long run at Quinn's Rialto Theater on June 17. The big first-night attendance warmly applauded the well-portrayed and gripping melodrama, and the Los Angeles daily papers forthwith lauded Mr. Quinn for his wisdom in securing the right to the big Drury Lane success.

William Duncan is bringing the Vitagraph "Hearts of Flame" serial to a thrilling finish this month at the Vitagraph Hollywood Studio. A mine explosion that broke a number of windows of houses on Sunset Boulevard, several blocks away, brought a swarm of policemen to the Vitagraph lot and bills for said windows to Studio Manager W. S. Smith.

Harvey Gates's story, "The Pagan," goes into production this week by the William Russell company at the American Film Studio. This company, under the direction of Ted Sloman, has gone to Pine Crest, where the majority of scenes will be made.

Jesse L. Lasky is expected this week at his Hollywood studio. He is motoring across states from New York.

The Helen Holmes-Signal Company begins a new serial for the Mutual this week. In celebration of its completion of "The Railroad Raiders," Director J. P. McGowan and Miss Holmes gave a barbecue to the employees of the Signal Company at Eagle Rock.

Rhea Mitchell is again a member of the Hollywood photoplay colony, after several months spent in New York City.

Kathlyn Williams decided she would take a week's vacation. Immediately several of the Lasky-Morosco stars asked her, as a personal favor, if she would evolve a starplay for them. Miss Williams's George Beban story was so acceptably received, that she is finding the profession of scenario writing forced upon her.

Director William Wolbert is completing the "Captain Sunlight" story, featuring Mary Anderson and Alfred Vosburgh. Vitagraph Studio Manager W. S. Smith has, what he considers, an exceptionally fine story in reserve for their next production.

Director Sherwood MacDonald and his Jackie Saunders company, which has been together during the series of six Mutual features, said farewell to each other at an impromptu dinner at the Balboa Studio, one evening last week. Miss Saunders leaves for the east and Mr. MacDonald takes a brief vacation before taking up further film work

William Robert Daly has been ill for the past several weeks at his home, but his wife, Fritzi Brunette, announces he is now on the road to recovery. This is welcome news to the many friends of this popular couple.

David Hartford has creditably cast the Bessie Barriscale and Jack Warren Kerrigan companies at the Paralta Studios, both companies being at work there now under the direction, respectively, of James Young and Oscar Apfel.

Ruth Stonehouse was hostess at a party on the night of June 17 at Ruth's Laurel Canyon bungalow. The event was arranged by her husband, Joe Roach, and was in honor of the latter's birthday. Also of that of his guest, a boyhood friend of Mr. Roach's. Photoplayers from Universal City and others of the studios were the Stonehouse-Roach guests.

Much curiosity is rife at Universal City among those who dislike asking questions. This big problem is the solution of the meaning of "Parakeets." The cause of the surmise is the direction of Ruth Ann Baldwin of a two-reel picture entitled "The Woman With the Parakeets." The story was written by E. Magnus Ingleton.

Claire McDowell saved herself and husband, Charles Hill Mailes, from auto bandits one recent night, when Miss McDowell flashed a pocket emergency light in the eyes of the hold-up man and the Mailes-McDowell car escaped.

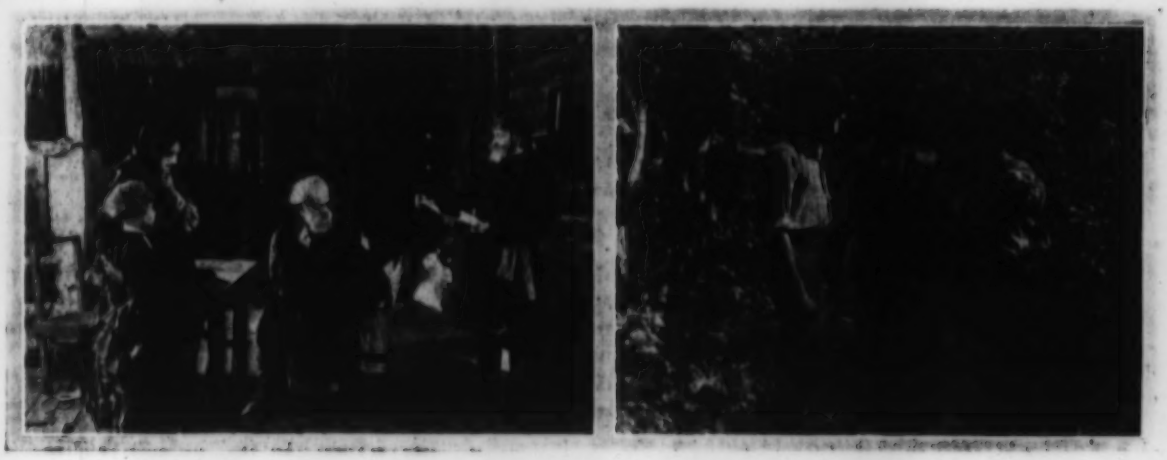
Eddie Lyons and Lee Moran, not satisfied with the bright lights of the Los Angeles in and out of town cafes, are putting "bright lights" of their own at Universal City, same being a one-reel comedy staged by Roy Clements.

Mary Thurman, in a clinging knitted bathing suit with parasol and socks to match, in her green and white vividness, was the winner of the Bathing Girls Contest, which is an annual event at Venice, Cal.

Director Stuart Paton, with cameras planted in windows on each of the four corners of Los Angeles' busiest street crossing, stalled an auto truck in front of the traffic officer. As pre-arranged, Beverly Griffith appeared, joined in the argument already under way and received a blow from Mr. Paton's fist; all for the benefit of a Universal feature—but this the traffic officer did not know until later. Meanwhile, Mr. Paton submitted to arrest and a fine.

Dorothy Phillips can look back, with the completion of her tenth Bluebird production, and see her noticeable rise to particular popularity since the beginning of her Bluebird productions of last November.

Frances Marion, who scenario-ized "Rebecca of Sunnybrook Farm" for Mary Pickford, has arrived at the Lasky plant from New York and is preparing another Pickford script.



SCENE FROM "FALL OF THE ROMANOFFS."
Brenon Picture, Starring Iliodor.

"THE FRIENDSHIP OF BEAUPERE."
A Selig Feature.

NAT STRONGE TAKES PUBLICITY REINS FOR VITAGRAPH

Paul Lazarus Is Advertising Director—E. L. Masters Quits

Nat S. Stronge, who has been manager of the news service department for Greater Vitagraph-V. L. S. E. for several months, has been made publicity director and is in direct charge of all publicity.

Paul S. Lazarus, who for more than a year has been assistant advertising manager, has been made advertising director of the organization and is in charge of all advertising, including trade paper, newspaper, for publication, bill board and exhibitors' helps.

The changes in the publicity and advertising department were made necessary by the departure of E. Lanning Masters, whose connection with Greater Vitagraph-V. L. S. E. ended on Saturday, June 16.

For more than a year Mr. Masters has been the executive head of both the publicity and advertising departments with the title of publicity and advertising director. With his departure this position is abolished, it being considered unnecessary owing to the close personal cooperation between Mr. Stronge and Mr. Lazarus and their departments.

Mr. Lazarus graduated from the publishing business to the motion picture field. For ten years he was connected with the advertising and promotion departments of several of the leading book and magazine houses. He joined the Vitagraph Company in May, 1916, and since that time his advertising layouts and copy have created favorable comment throughout the entire industry.

The chief assistant of Mr. Lazarus in the advertising department is Ben Conlon, who will have charge of heralds, lobby display and paper.

Mr. Stronge is widely known in the motion picture industry through his connection with *Motography*, the motion picture trade journal published at Chicago, and with Sherman-Elliott Company, the Western state rights buyers for whom he opened their Chicago office. His acquaintance among exhibitors is probably as large as that of any man in the country. He knows their problems thoroughly and has made himself popular with them by his hearty cooperation at all times.

In the publicity department Mr. Stronge has several assistants, including C. Lin Bonner, Gordon Lawrence, Albert W. Sobler, and Ethel Pennington.

PARAMOUNT TO ISSUE THIRTY-PART SERIAL

Breaks All Precedent by Latest Announcement

Announcement was made by Paramount Pictures Corporation that they would issue a serial of thirty party, fifteen episodes, in September.

This is the first serial that this organization, or any of the producing companies making Paramount Pictures, has ever issued since their inception four years ago. The picture is said to be one of the most wonderful serials that has ever been produced, the cast containing probably the largest number of high-priced stars that have ever been brought together in a single series.

Paramount will issue its first serial to all exhibitors and special departments will be established in each of the Paramount Exchanges for the handling of this new product.

A gigantic advertising and publicity campaign will be inaugurated in the very near future for the promotion of this production. Prior to the time the picture is shown every person in every city and town will know of this production and it is not to be doubted that its wonderful qualifications will create tremendous interest. Exhibitors' aids and accessories of all sorts and descriptions are being planned for the production, which will help every exhibitor showing the picture to make big money with this serial.

Further announcement of the production has been promised by Paramount in the very near future.

SOLDIERS LIKE JACKIE

Miss Saunders Is Favorite in Pictures Shown at Camps

Jackie Saunders, the fascinating little "tom-boy of the screen" whose native combativeness is the theme of some of her best photoplay productions, but whose ability to furnish contrast by her innocent trustfulness on occasion, is one of the prime favorites of the army and navy men in concentration camps and behind the firing line in France.

Adventurousness is one of Miss Jackie's principal assets. If there is a river to cross she had rather swim it than walk over a bridge. Confronted with a plowed field when trying to reach a bit of good road in her motor car she tools her machine over the rough breaking, only to be confronted by a ditch on the far side. Promptly she improvises a military bridge and reaches the main road right side up.

Miss Saunders' latest production, "Betty, Be Good," affords her plenty of opportunity for the display of her adventurous disposition and her dexterity in handling a machine. It is a Mutual-Horkheimer play.

"REDEMPTION" HAS "BOOM"

State Rights Are Eagerly Sought and Much Territory Sold

Evelyn Nesbit and her son, Russell Thaw, in "Redemption" are repeating at the Alhambra Theater this week the success which this photoplay scored during its four-week engagement at the George M. Cohan Theater. Seldom, if ever, has a moving picture aroused as keen an interest amongst State right buyers as has "Redemption."

The exhibition rights of New York have been secured by the Pioneer Film Corp. for a price only surpassed by "The Birth of a Nation" and "Civilization." Hiram Abrams, president of the Paramount Pictures Corporation has bought the exhibition rights for the New England States. Stanley Mastbaum has secured "Redemption" for Eastern Pennsylvania and Southern New Jersey, and will exhibit it at the Forrest Theater in Philadelphia for a run beginning Sept. 3. Jones, Linick & Schaefer have bought the exhibition rights for the State of Illinois. It is now in Chicago, at the Colonial Theater, for a run. The exhibition rights for Canada have also been disposed of, and the remainder of the territories are now being contracted for through the agency of David Bernstein, Putnam Building, New York.

Miss Nesbit has been highly complimented for her acting. "Redemption," as a photoplay, has been termed a "masterpiece of the silent drama."

The production was directed by Julius Steger and Joseph A. Golden. All the way through the picture, the audience is held spellbound by the natural and heart appealing qualities of this gripping story taken from life. Mr. Steger fully deserves the credit given him for having so skillfully transferred to the screen the method of sincerity that has endeared him to American audiences during his own professional career on the speaking stage.

W. W. IRWIN GETS VERDICT

Walter W. Irwin, general manager of V. L. S. E., in his private capacity as an attorney, on Thursday, June 21, obtained a verdict for $3,000, with interest, his total claim against the Kalem Company, representing the Kalem Company's share of a charge of $30,000 against ten companies for professional services in bringing about a settlement of the case of William Fox's Greater New York Film Rental Company against the Patents Company, the General Film Company, the licensed manufacturers and of several other cases instituted by Mr. Fox.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Little Boy Scout, Ann Pennington, June 28.
At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick, July 9.
The Long Trail, Lou-Tellegen, July 23.

LASKY
The Inner Shrine, Margaret Illington, June 14.
Her Strange Wedding, Fannie Ward, June 25.
Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.
What Money Can't Buy, Pickford, Huff, Roberts, July 16.
The Squaw Man's Son, Wallace Reid, Anita King, July 26.
The Crystal Gazer, Fannie Ward, July 30.

MOROSCO
Big Timber, Kathlyn Williams and Wallace Reid, July 5.
Cook of Canyon Camp, Morosco, George Beban, July 19.

PALLAS
A Roadside Impresario, George Beban, June 18.
Heir of the Ages, House Peters, June 21.

GREATER VITAGRAPH
The Maelstrom, Earl Williams, Dorothy Kelly, June 16.
A Son of the Hills, Belle Bruce, Antonio Moreno, June 25.
Caste, Peggy Hyland, Sir John Hare, July 2.
The Message of the Mouse, Anita Stewart, July 9.
The Stolen Treaty, Earle Williams, Corinne Griffith, July 16.
Richard the Brazen, Alice Joyce, Harry Morey.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.

PATHE GOLD ROOSTER

THANHOUSER
An Amateur Orphan, Gladys Leslie, June 3.
Fires of Youth, Frederick Warde, June 17.
The Woman in White, Florence La Badie, July 1.

LASALDIA
When Baby Forgot, Baby Marie Osborne, June 24.

ASTRA
The Iron Heart, Edward Arden, May 27.
Blind Men's Luck, Mollie King, Earle Foxe, June 10.

BLUEBIRD
A Doll's House, Dorothy Phillips, June 11.
Fires of Rebellion, Dorothy Phillips, July 2.
The Car of Chance, Franklyn Farnum, Brownie Vernon, July 9.
The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mersereau, July 30.

BRADY-WORLD
The Stolen Paradise, Ethel Clayton, June 18.
The Divorce Game, Alice Brady, June 25.
The Price of Pride, Carlyle Blackwell, June Elvidge, July 2.
The Brand of Satan, Montagu Love, July 9.
The Beloved Adventuress, Kitty Gordon, July 16.
The Self-Made Widow, Alice Brady, July 23.
The Iron Ring, Arthur Ashley, July 30.

TRIANGLE

KAY-BEE
The Paws of the Bear, William Desmond, June 17.
The Clodhopper, Charles Ray, June 17.
Madcap Madge, Olive Thomas, June 24.
Madcap Madge, Olive Thomas, June 24.
The Flame of the Yukon, Dorothy Dalton, July 1.
Hater of Men, Bessie Barriscale, July 1.

K. E. S. E.

EDISON
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 25.

SELIG
Little Orphan Annie, Violet De Biccari, July 9.
The Barker, Lew Fields, July 30.

ESSANAY
Land of Long Shadows, Jack Gardner, June 18.
The Man Who Was Afraid, Bryant Washburn, July 2.
Range Boss, Jack Gardner, July 16.
The Golden Idiot, July 23.

METRO

ROLFE
The Belle of the Season, Emmy Whelen, June 9.
The Greatest Power, Ethel Barrymore, June 25.
The Rose of the Alley, Mary Miles Minter, July 30.

YORKE
The Haunted Pajamas, Harold Lockwood, June 11.
The Secret Spring, Harold Lockwood, July 16.

METRO PICTURES CORP.
The Greatest Power, Ethel Barrymore, June 18.
Aladdin's Other Lamp, Viola Dana, June 25.
The Will o' the Wisp, Mabel Taliaferro, July 9.
The Trail of the Shadow, Emmy Whelen, July 2.
The Belle of the Season, Emmy Whelen, July 23.

MUTUAL
Periwinkle, Mary Miles Winter, June 11.
A Bit of Kindling, Jackie Saunders, June 11.
The Dazzling Miss Davison, Marjorie Rambeau, June 11.
The Upper Crust, Gail Kane, June 25.
The Masked Heart, William Russell, July 2.

UNIVERSAL
The Field of Honor, Louise Lovely, June 11.
The Fire of Youth, Jack Mulhall, June 18.
Man and Beast, Eileen Sedgwick and Kingsley Benedict, June 25.
The Reed Case, Allen Holubar and Louise Lovely, July 9.

ART DRAMAS, INC.

APOLLO
Golden God, June 18.
When You and I Were Young, June 16.

VAN DYKE
A Mute Appeal, June 11.
Miss Deception, July 9.

ERROGRAPH
The Road Between, June 25.

U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.

FOX
Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.
The Siren, Valeska Suratt, June 24.
When a Man Sees Red, William Farnum, July 1.
Patsy, June Caprice, July 1.
The Innocent Sinner, Miriam Cooper, July 8.
Two Little Imps, Jane and Katherine Lee, July 15.
To Honor and Obey, Gladys Brockwell, July 22.

ARTCRAFT
Broadway Jones, Com. Dr. Geo. M. Cohan.
In Again Out Again, Douglas Fairbanks, April 30.
A Romance of the Red Woods, Mary Pickford, May 14.
Wild and Woolly, Douglas Fairbanks, June 24.
The Little American, Mary Pickford, July 2.

SELZNICK
The Easiest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Poppy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK NEW YORK
The Mauxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES
The Lincoln Cycle, Benj. Chapin.

CORONA
Curse of Eve.

FRIEDMAN
A Mormon Maid, Mae Murray.

FROHMAN
The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

IVAN
Enlighten Thy Daughter.

JAXON
Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.
Submarine Eye.

EDGAR LEWIS
Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl who Doesn't Know.

PARAGON FILMS
The Whip.

SELIG SPECIAL
Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK
The Barrier.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

ULTRA
Woman Who Dared.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Marguerite Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
Mystery of the Double Cross (15th). The Double Cross, Mollie King, June 24.
The Neglected Wife (7th). The Message of the Mirror, Ruth Roland, June 24.

KALEM
The American Girl (16th). The Pot of Gold.

TONY MORENO WILL BE MRS. CASTLE'S LEADING MAN

Will Appear in Her Third Pathe Feature Picture

Antonio Moreno will appear as leading man for Mrs. Castle in her third Pathe feature.

Work on this picture has just been begun at the special studio in Fort Lee, engaged for the exclusive use of the organization built for the production of the Castle-Pathe pictures, under the direction of George Fitzmaurice. The scenario is by Philip Bartholomae, the well-known playwright, and it is made from one of Carolyn Wells's most successful books.

Mr. Bartholomae is also the author of Mrs. Vernon Castle's first feature, a thrilling detective play, and of a number of other Astra features, soon to be released.

In addition to Mrs. Castle and Antonio Moreno, the cast selected by George Fitzmaurice includes John Sainpolis as the "heavy" and W. H. Gilmour in an important role.

SHIFTS IN TRIANGLE RELEASES ARE ANNOUNCED

Notable Features Are on the List for Coming Weeks

The release of "Her Excellency the Governor," a Triangle play produced under the supervision of Allan Dwan and featuring Wilfred Lucas and Elda Millar, has been shifted from June 17 to July 1. "Hater of Men," starring Bessie Barriscale, will be released on June 24 instead of July 1, as previously announced.

The program for July 1 has another notable feature, "The Flame of the Yukon," starring Dorothy Dalton in the role of an Alaskan Carmen, a queen of the dance halls during the gold-mad days on the Yukon. Kenneth Harlan appears as "The Stranger," a man who exerts a compelling power over the woman and causes her to change her mode of life.

A forthcoming Triangle play which will prove unusually popular, it is believed, is "A Strange Transgressor," starring Louise Ginum in a more sympathetic role than the "vampire" parts with which she has long been associated. It will be released July 8 on the same program with "Time Locks and Diamonds," a crook play presenting William Desmond in a distinctly different character than any which he has formerly portrayed.

NEARLY DROWNS IN PACIFIC

LOS ANGELES, CAL. (*Special*).—Wadsworth Harris, a relative of the American poet, the late Henry Wadsworth Longfellow, and for several years with the Helena Modjeska and other dramatic companies, and more recently with the Edison, Pathe and Universal companies, narrowly escaped death by drowning off Santacruz Island, in the Pacific Ocean. The actor, as a Greek sculptor, was working before the camera in the Allegorical play directed by Allan Holubar on a remote part of the island and was emerging from the sea when a terrific underthrow and whirlpool overpowered him and for a long time was lost to view of his fellow-players. Mr. Harris' prowess as a swimmer and all-around athlete, at last brought him to the surface.

PATSY DE FOREST BETTER

Patsy De Forest, the little Vitagraph star who was forced to quit work a few weeks ago on account of an eye affliction, returned to the studio in Brooklyn the latter part of last week and has resumed her part in "A Meddler with Destiny," a forthcoming Vitagraph release in which Earle Williams and Corinne Griffith are to be featured.

MAYFAIR IS FAIR

M. A. Schlesinger, president of the Mayfair Film Corporation, has again demonstrated his policy of fairness to those people with whom he comes in daily contact.

Mr. Schlesinger has received numerous offers for Mayfair's first production, "Persuasive Peggy," from state rights buyers and exhibitors, but has steadfastly refused to consider any of these offers until after the trade showing, which is to take place shortly, the exact date to be announced shortly in trade papers.

This is a commendable procedure and justifies the reputation of Mr. Schlesinger is creating for both himself and the entire Mayfair organization.

PROBABLY VAMPIRE CREATOR

Virginia Pearson, the beautiful Fox star, who has become one of the most popular box-office attractions in the film world, is probably the first woman to appear in a vampire character in this country. Miss Pearson created the role of the Woman in "A Fool There Was," playing opposite Robert Hilliard in this famous theatrical production. In criticizing her work on the stage in this play George P. Goodall, of the *Detroit Free Press*, said: "Miss Pearson has little to learn from Nazimova, Bernhardt or any of the celebrities appearing in tragedy."

THE members of the Cormorants Club were enjoying their evening meal at Camp Nemo on Long Island when the sound of laboged breathing brought them to the door of the shack where they had elected to pitch camp for the Summer season. They beheld a huge figure approaching and in the distance several other wayfarers. A moment more and Pete Schmid, blowing like a porpoise, dropped his bulk into a frail wicker chair, which creaked in protest, and mopped his steaming brow with a florid handkerchief—the gift of one of his admirers.

When he had regained his breath the big fellow regarded the others with reproachful eyes.

"Why in Sam Hill," he remarked, petulantly, "did you come out to this forsaken hole—and why did you drag me out here, too?"

"Blame it on the Truculent Poet," said the Gentle Critic, gulping down a morsel of hot potato and nearly choking in the process.

"I'm out o' trainin'," complained Pete, "an' this walkin' and climbin' gets my wind. There's some more of the gang just coming," he added, as Walt Hill, Tom Kennedy, Barremore (known as the Vulture), "Wag," and Pee Milne appeared at the doorway.

"Welcome to our city," sang the Poet.

"City? Where do you get your wilderness?" asked Walter, grinning. "What is this? Location for a hermit picture?"

"Naw," said the Orator, "it's a Bluebird conception of a crowded thoroughfare. But seriously, isn't it glorious? And there's a surprise—we've got some of the finest bottled beer——"

"Stop!" commahded the Bluebird representative with a tragic gesture. "Don't you know I'm on the wagon, along with Ben Grimm? What d'ye want to pull that gag for? Got any Durham? I'll roll me a pill with my good left hand."

* * *

After having christened Camp Nemo with various libations, alcoholic and otherwise, the party deposited themselves about the porch of the shack in attitudes of comfort and puffed their favorite weeds.

"Met Louie Arms yet?" asked the Poet.

"Of Goldwyn—new head of the publicity bureau? Sure!" responded the crowd.

"I'm goin' to propose him for membership in the Cormorants," said the Poet. "He's a good guy. Ben Grimm was toting him around the other day, which was perfectly safe, seein' as how friend Ben is trekkin' on the straight and narrer these days. By the way, I saw a picture at the Strand a week or so ago showing how they fish with cormorants in China. I ain't so all-fired proud of the name any more."

* * *

"Speakin' of poetry an' such like," he went on, after a moment, "Mary Miles Minter of Mutual, so they say, has accumulated a baby seal. An' the lad what writes publicity for American started out to poetize like this: 'Mary has a little seal; it's hide is sleek as sliver'—there he stuck. There ain't no word in English that rhymes with sliver—I tried it too often to get caught that-away. It's like 'orange'—can't rhyme that either."

"I'll bet George Pardy could," remarked Barremore. "By the way, where is George—he was with the party?"

They arose as one man and went to the turn of the road. The sound of a faint cry of "hallo" brought them up and they saw George running rapidly toward them. He arrived out of breath.

"Purblind purveyors of punk press putridity," he cried, "why didn't you properly acquaint me with the location of your infernal abode? I've been tramping through miles of miserable mud and gargantuan grass and tantalizing trees looking for this—and now I've reached it—what is it? What do I encounter? A parcel of picayunish pencil pushers, engaged in engineering some new episode of contemptible character, I presume."

"Stop the alliterative harangue," said Tom Kennedy, disgustedly. "You give me a pain."

"The inelegance of your language is in keeping with your habitual mode of expression," retorted George, insultingly.

"To add to my woes there sits that arrogant individual Peter Milne, with an accent on the 'ne.'"

"Aw, go on," grumbled Peter, "you're always picking on me. What have I ever done to you?"

"That's just it. You've never done anything——"

They had arrived at the porch when they were interrupted by a crash as the frail chair suddenly gave way under Pete Schmid's weight. He got up from the wreckage after much dimculty.

"I wouldn't mind the tumble," he puffed, "but I've gone and busted Mary Pickford's belt!"

"Have another drink," said the Poet, "and forget it."

Whereupon they again christened Camp Nemo and then retired to the shack for a quiet evening at cards.

SERIAL HERO MARRIED

Leon Bary, hero of the great Pathe serial, "Mystery of the Double Cross," was married on May 28, his bride being Mlle. Marie F. Crousaz, of Paris. Their romance began at the time when Mr. Bary was playing as Madame Bernhardt's leading man.

At the outbreak of the present war, Mr. Bary bade his sweetheart goodby and hurried to the front. He saw active service during the first terrible winter when the Germans were pressing hotly upon Verdun and Paris. Subsequently, he was wounded and through the long months of his convalescence, Mlle. Crousas was constantly at his bedside, nursing him back to health.

Upon his recovery, he was honorably discharged and was then engaged by Pathe to play the male leads in their great serials. This engagement brought him to the United States. His work in "Mystery of the Double Cross" precluded the possibility of his returning to France to be married. Mlle. Crousas solved the problem by coming to New York herself, where they were married. They are now settled in their beautiful new home at Grantwood, N. J.

FOX JULY RELEASES

William Fox's schedule of photoplays for July release, announcement of which has just been made, includes some of the most brilliant stars on the Fox program. The list for the coming month is well balanced and particularly attractive. The films will be issued in this order:

July 1—June Caprice in "Patsy," a dainty story of thrills and adventure.

July 8—R. A. Walsh's drama, "The Innocent Sinner," with Miriam Cooper.

July 15—Jane and Katherine Lee in a novelty surprise drama, "Two Little Imps."

July 22—Gladys Brockwell in "To Honor and Obey?", a screen drama and vigorous action.

APPEARS WITH BILLIE BURKE

Bessie Learn, the popular little ingenue of the Edison Company, has returned to the screen and will be seen in a Famous Players production with Billie Burke—"The Mysterious Miss Terry," soon to be released. G. Searle Dawley engaged Miss Learn specially for this production. Miss Learn was featured in some of Edison's best productions: "The Gypsy Girl," "In the Shadow of Death," "According to Their Lights," "Roses of Memory," "An Innocent Thief," and many others. Before that she appeared on the stage.

PEARL LOSES A FINGERTIP

Pearl White, the Pathe star, has lost the tip of one of her fingers and the entire nail. In the taking of a scene for "The Fatal Ring," her next serial, she was required to hang by her hands from a drawbridge as it was being shut. Her hand was too near the point of junction with the accident as a result. Our Pearl gave a little shriek when it looked as though her whole arm was going to be caught, but hung on. Who says the photoplay star does not earn his or her salary?

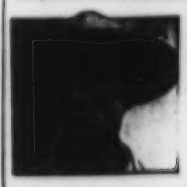
BREAKS INTO FILMS

CINCINNATI, O. (*Special*).—Mark Myer, a Cincinnatian, who was formerly popular on the burlesque wheel, where he made good as a Hebrew comedian, has been offered a leading role in a big film production called "On the Hour," and shortly to be produced by J. H. Martell, of Louisville. Myer has been living in retirement for some years, but will emerge to make his first essay in the silent drama.

Billy West King Bee Comedies are in such great demand among exhibitors and the public that Louis Burstein, president and general manager of the King Bee Films Corporation is considering the feasibility of having the young star working in two pictures simultaneously.

BEN WILSON
Startling Announcement!
TOURING THE UNITED STATES AND CANADA
PERSONAL APPEARANCES
TERMINATION OF TRIP RETURN TO UNIVERSAL

Emmett Campbell Hall
Photoplaywright
GOLDWYN PICTURES CORPORATION


William S. Hart
INCE-TRIANGLE
CULVER CITY, CALIFORNIA

GAIL KANE
American Film Co. Santa Barbara, Cal.

BURTON KING
DIRECTING
METRO PICTURES

CHESTER BARNETT
LEADING MAN
Current Releases:—"THE INEVITABLE"
"THE LAW OF COMPENSATION"

BESSIE LEARN
CURRENT RELEASE—FAMOUS PLAYERS
With Billie Burke in "The Mysterious Miss Terry"

HENRY KING
DIRECTING—GAIL KANE
AMERICAN FILM MFG. CO. SANTA BARBARA, CALIF.

William H. Claire
MOTION PICTURE LEADS
Address GREEN ROOM CLUB, N. Y.

NILES WELCH
LEAD
Technicolor Motion Picture Co.
Address Hotel Somerset, 150 W. 47th St., N. Y.
Current Release—"One of Many" (Metro.)

Edward Jose

ADELE LANE
Address care DRAMATIC MIRROR

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Author and Associate Producer of Half a Thousand Comedies
HAMPTON DEL RUTH
Editor and Production Manager
Keystone Studios
Third Successful Term Will Expire August

THE WILLIAMS PRINTING COMPANY, NEW YORK

Pathé

Announcing a new serial with

Pearl White

the greatest box office attraction of today

THE FATAL RING

A great star, one who always makes a lot of money for exhibitors, a great cast which includes WARNER OLAND whose work in "Patria" made him the leading "heavy" of the screen, a great story by Fred Jackson and Geo. B. Seitz and great production by Astra make "The Fatal Ring" a superlative attraction. It has the qualities of the greatest successes of the past and a lot no serial ever had before.

Released July 8

Booking now

"Redemption Movie sold out Hundreds turned away"
—N.Y. World

JULIUS STEGER'S
Production of

REDEMPTION

with

EVELYN NESBIT

and her Son

RUSSELL THAW

A Story of Life Depicted with Relentless Truth

Now playing Fifth Week in New York to full Capacity at Dollar Scale of Prices

Exhibition rights for the State of New York and Northern New Jersey:
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